

"H E I D I"

Screen Play

by

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Temporary Script  
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"H E I D I"

FADE IN ON

1 SCENIC VISTA - SNOW-TOPPED ALPS

in the distant background. Mountains sloping down to a valley.

2 THE VILLAGE OF DORFLI

at the foot of the mountains. This is a small cluster of typical Swiss houses, grouped, for the most part, about a combined village green and market place. On three sides of this, houses and shops; on the fourth the village church, with a bell tower. Near the church a path leads up the mountain. Trees and grass in the center of the green, and at one side, near the street, the village fountain. This consists of a wooden pedestal, perhaps ten feet high, topped by the carved figure of some saint, from which two spouts drip water into a large stone basin. Near this are several stone washtubs at which women are working.

A large two-wheeled cart, drawn by white oxen, and a small cart, drawn by St. Bernard dogs, are passing.

3 MED. LONG SHOT - TWO FIGURES - DETE AND HEIDI

approaching the village from the side opposite to the church.

CAMERA DRAWS UP to the two, showing their clothes dusty as though from a long journey. Dete is a fair, rather hard-looking woman of twenty-seven or twenty-eight. Heidi (Shirley Temple) is a little behind and trying sturdily to keep up. She is wearing an old crushed straw hat, shoes and stockings, and seems to have on a number of skirts. The rest of her belongings she carries in a small bundle. CAMERA HOLDS as Dete turns, speaking impatiently.

DETE

Can't you hurry up?

HEIDI

(cheerfully)

Well -- I'm pretty tired.

(CONTINUED)

3 (Cont.)

She wipes the perspiration from her brow with one sleeve.

DETE  
(sharply -- pulling  
the hand away)  
Not on your Sunday dress!

HEIDI  
Oh -- I forgot.

4 GROUP SHOT - AT VILLAGE FOUNTAIN

Several women in quaint peasant dress are at the tubs, washing, as Dete and Heidi enter. The women look up curiously at the two strangers. Heidi drops her bundle, goes to a spout and drinks, gratefully, the water spilling over her face. Dete goes to the other spout. In the b.g. is Goat-Peter and his goat. The lad has a rucksack slung over one shoulder, and carries a staff and a ram's horn.

5 MED. LONG SHOT - GOAT-PETER AND HIS GOAT

as they cross the green toward the CAMERA. Peter stops, puts the ram's horn to his lips and blows, his cheeks puffing out with the effort. He is a poorly dressed, amiable-looking lad of about twelve, with ragged trousers and bare feet.

6 HEIDI AND THE VILLAGE WOMEN - AT THE FOUNTAIN

Heidi is cooling her wrists in the fountain. One of the village women stares at her with curious interest.

FIRST WOMAN  
Come a long way?

HEIDI  
(cheerfully)  
Yes - from Mayenfeldt. But we had a ride, part of the time, in a cart.

A second woman regards her bundled up figure.

SECOND WOMAN  
(inquisitively)  
Wearing a lot of clothes, aren't you?

(CONTINUED)

6 (Cont.)

Heidi laughs, takes her hands from the fountain, wipes them on her petticoat, then indicates her top dress.

HEIDI

Yes - my best dress --  
 (indicating the skirt beneath)  
 -- My everyday dress --  
 (showing a third skirt - looking up, laughing)  
 -- All my dresses.

7

A WIDER ANGLE - INCLUDING DETE

who has been washing her hands in the fountain. Heidi becomes alertly interested in several pigeons which have flown in and are picking about. Something in the street attracts them and they move out, Heidi following. Dete dries her hands on her petticoat and goes to the women at the tubs.

DETE

Can you tell me the way to Adolph Kramer's?

All the women stop their work and stare at her, suspiciously.

FIRST WOMAN

You mean -- the Alm-Uncle?

DETE

(impatiently)

I don't know what he's called around here - I mean the old man, Adolph Kramer.

SECOND WOMAN

(suspiciously)

A stranger, hereabouts, aren't you?

DETE

Yes. Why?

The women look at one another significantly.

THIRD WOMAN

You wouldn't be asking for the Alm-Uncle, if you weren't.

8 MED. SHOT - GOAT-PETER

again blowing his horn. Two or three housewives have delivered their goats to him, others are coming up. Now he starts away with his flock. The housewives look off curiously, then move toward the fountain.

9 GROUP SHOT - AT FOUNTAIN

DETE

(defiantly)

Well - just the same, I'm taking his granddaughter to live with him.

Consternation among the washing women. They look off toward Heidi, as the housewives come up. The housewives glance oddly at Dete, realizing that something unusual is going on. One of the Washers explains to the Housewives, pointing off.

FIRST WOMAN

She's taking that child to live with the Alm-Uncle!

All the women now turn on Dete, hostile and suspicious.

FIRST HOUSEWIFE

Live with him! Do you know what kind of man he is?

DETE

(defiantly)

That's none of my affair. Which path do I take?

SECOND HOUSEWIFE

(pointing off)

There - by the church - but if you'll listen to us you'll never take it.

10 HEIDI

as she stands near the road watching the pigeons. The Baker, an old man with a kindly face, drives up in a ramshackle cart. He climbs down, a package of rolls in his hand. Heidi considers the cart and the Baker with open, friendly interest.

A roll from the Baker's bag drops into the street. Heidi picks it up and wipes it carefully on her dress.

(CONTINUED)

10 (Cont.).

BAKER

Well, who are you?

HEIDI

I'm Heidi, and I'm going to live  
with Adolph Kramer, my grandfather.

She holds out the roll. The Baker draws back,  
startled.

BAKER

You're going to -- live with him!  
(looking at her  
sympathetically)  
Then you'd better keep the roll --  
you'll need it.

He moves out. Heidi looks after him, perplexed, then  
considers the roll, hardly able to believe her good  
fortune. The pigeons come crowding about, hungrily.  
After a little hesitation she crumbles a bit of the  
roll and tosses it to them. Then she puts the rest  
firmly in her pocket.

HEIDI

I'm very sorry, but you can't have  
any more. The man said I'd need it.

## 11 A WIDER ANGLE - INCLUDING THE GROUP AT THE FOUNTAIN

The women are shocked and angry as Dete moves away  
with an angry toss of her head.

DETE

(over her shoulder)  
I don't care what you say. She's  
my niece, and I'll do what I please  
with her.

She picks up Heidi's bundle, goes to Heidi and  
seizes her by the arm.

DETE

(roughly)  
Come along.

The women watch the two as they start across toward  
the church. Pastor Schultz, an elderly man in  
clerical black, with a gentle, humorous face, comes  
into scene. The women all rush up to him.

12 GROUP SHOT

as the women crowd about the Pastor, all talking at once and pointing.

WOMEN

(ad lib)

That poor child.

It's dreadful.

Going to that old reprobate!

The Pastor, smiling, lifts his hands for silence.

PASTOR

Wait - wait. What is all this?

(indicating First  
Housewife)

Frau Henzler - you speak.

FIRST HOUSEWIFE

(pointing)

That woman is taking the child  
to the Alm-Uncle!

PASTOR

The Alm-Uncle?

SECOND HOUSEWIFE

The old heathen up on the mountain.

WOMEN

(ad lib - excitedly)

It's scandalous!

The temper of a fiend!

Everybody keeps out of his way!

He might murder the child!

Again the Pastor gestures for silence and indicates the First Housewife.

PASTOR

Please! -- Now, Frau Henzler.

FIRST HOUSEWIFE

(gravely)

Herr Pastor - the child should be  
taken away from him. You are new  
to the village or you would  
understand.

PASTOR

(gently)

It is hard to believe --

SECOND HOUSEWIFE

Ask old Blind Anna, then.

(CONTINUED)

12 (Cont.)

The Pastor looks a question which the First Housewife answers.

FIRST HOUSEWIFE  
Goat-Peter's grandmother --  
(she points)  
-- halfway up the mountain.  
She's known him all her life.

DISSOLVE TO:

13 MED. FULL SHOT - A STEEP PATH UP THE MOUNTAIN

Dete is some distance ahead. Heidi is hot and tired and unable to keep up.

14 MED. CLOSE SHOT - HEIDI

as she stops to consider matters. Coming to a decision, she sits on a rock, takes off shoes and stockings, then rises and strips off her top dress. Now she tucks these under her arm and starts off, sturdily.

WIPE TO:

15 A POINT HIGH UP - MED. CLOSE SHOT - HEIDI

as again, tired with the climb, she takes off a second dress, tucks it under her arm with the rest, sighs and begins to climb on.

WIPE TO:

16 ANOTHER POINT OF THE PATH

as Heidi, with determination, takes off her last dress and stands in her petticoat. She gives a great sigh of relief, then turns as Dete's VOICE COMES OVER, angrily.

DETE'S VOICE  
Heidi -- will you hurry!

Dete appears from behind a boulder, looks angrily at the child, then comes up to her and gives her a sharp slap. Heidi winces but shows no fear.

DETE  
(grabbing the dresses)  
Put these on!

(CONTINUED)



16 (Cont.)

HEIDI

Oh -- not everything! I'm so hot.

DETE

(as though impatient  
to get on)

Well -- your Sunday dress, then -  
and your shoes and stockings.  
And hurry, unless you want another --  
(she lifts her hand)

HEIDI

(with a sigh)

Oh -- all right.

She begins to put on her clothes.

17 THE ALM HUT - FULL SHOT

built on a lonely cliff high in the mountains, with a view of the village below and with three great pine trees in the rear. The back of the hut is a lean-to, containing a goat shed and a combined workshop and woodshed, divided by a partition.

CAMERA DRAWS TO A CLOSER SHOT of the Alm-Uncle, a fierce-looking, powerful old man with a white beard, sitting on a bench before the hut, smoking a pipe. A heavy alpine staff is beside him, a sheath knife at his belt. He looks off down the path and stares fiercely beneath shaggy brows.

18 MED. SHOT - DETE ON THE PATH

approaching. Behind her Heidi is turning off the path to pick wild flowers.

19 MED. CLOSE SHOT - THE ALM-UNCLE

He sits, silent, forbidding, as Dete enters and stands in front of him.

DETE

(with a defiant  
toss of her head)

I'm Dete, the sister of Gretchen,  
who married your son.

(CONTINUED)

19 (Cont.)

This registers, sharply, and the Alm-Uncle's stare grows suddenly more intense.

DETE

(continuing)

I've brought their child to live with you.

He makes a slight, repressed movement, then continues to stare, as though waiting. She goes on, more defiantly.

DETE

I've taken care of her for six years, but I've got a job in Frankfurt, now -- a rich family -- and I can't be bothered with her any more.

(his silence

irritates her)

I know you hated Tobias, but you've got to take his daughter, just the same.

Her words seem to electrify the Alm-Uncle. He rises, suddenly, seizes her by the arm, grabs his alpine stock and lifts it, as though to strike her, then, with an effort, masters the impulse. His hand falls and he speaks as though afraid of what he may do if she says another word.

ALM-UNCLE

Get -- out of -- here!

Dete backs away, frightened. Heidi enters, holding her two dresses in one hand and a bunch of flowers in the other. Dete takes her by the shoulder and shoves her toward the Alm-Uncle, as though delivering so much merchandise.

DETE

Here she is. Her name's Heidi.

She tosses Heidi's bundle at his feet. Then, as the Alm-Uncle takes a step toward her, turns and runs out.

20

LONG SHOT - DETE

running down the path, looking fearfully back over her shoulder.

## 21 TWO SHOT - HEIDI AND THE ALM-UNCLE

Heidi stands before him, unafraid and expecting only kindness. She puts her dresses and the flowers on the bench, then holds out her hand.

HEIDI

How do you do, Grandfather?  
I'm very glad to see you.

He is looking off toward the fleeing Dete, and doesn't notice her hand. Her glance follows his as her hand drops.

HEIDI

Aunt Dete must be in a great hurry to get to Frankfurt!

She looks up, expecting an answer, but he appears unaware of her existence. Now he turns, abruptly, and goes into the hut. Heidi is about to follow, but the door closes in her face. This seems to her an odd sort of welcome, but after a little hesitation she decides to make the best of it. She goes on a tour of investigation, CAMERA FOLLOWING.

First she considers, with interest, the hut in its setting, then wanders rear and looks up at the three great pine trees. Now she turns, as the SOUND of an old bullfrog's VOICE COMES OVER, to discover a shaded pool which is filled by a spring running from the rocks. As she moves toward this the bullfrog leaps into the pool and disappears. Heidi is delighted. She promptly lies on her stomach and tries to discover the frog's hiding place, her face and curls mirrored in the water. She sees him, under a leaf, pokes an exploring finger, and he swims away. She laughs in excited pleasure at this new game.

## 22 THE FRONT OF THE HUT - MED. FULL SHOT

as Goat-Peter, having left his flock a little distance away, is opening the door of the shed. He calls and two goats, one white and one black, come out and trot off to join the flock. He closes the door and starts after them. All his movements have been hurried, furtive, as though he hopes not to be seen. Now, as he follows the goats, he looks back over his shoulder to discover that the door of the goat shed has swung open again. He turns and hurries back to close it, evidently frightened that he may be discovered.

Heidi enters the scene in time to see him scurry back, but he does not notice her until she speaks.

(CONTINUED)

22 (Cont.)

HEIDI

Hello, boy.

He turns in astonishment, just as he is closing the door. Heidi's smile is open, friendly.

HEIDI

(continuing)

Everybody seems to be in a big hurry, this morning.

Goat-Peter wants to stop and investigate the meaning of her presence, but he is evidently afraid of somebody. He looks about, cautiously.

GOAT-PETER

Is he -- here?

HEIDI

Who -- my grandfather? He's in the house.

Peter's jaw drops in utter astonishment. Now he begins to tiptoe toward his flock, beckoning Heidi. CAMERA FOLLOWS, and HOLDS as they pause at the farther end of the hut.

PETER

(gesturing toward the hut, his tone incredulous)

Is he your grandfather?

HEIDI

Yes -- and I'm going to live here with him.

PETER

(with a low whistle)

Live with him! Aren't you scared to?

HEIDI

(curiously)

Why should I be afraid of my grandfather?

PETER

Everybody else is.

HEIDI

Why?

(CONTINUED)

25 (Cont.)

The Alm-Uncle has gone to the dresser and picked up a loaf of bread as Heidi enters and looks about, her eyes shining with interest and admiration.

HEIDI

Oh, it's a very fine house,  
isn't it?

Paying no attention to her, the Alm-Uncle picks up a big kitchen knife and tries the edge. Not satisfied with this, he lays down the knife and exits into the workshop.

Heidi looks around for a vase to contain her flowers. A cracked earthenware pitcher stands on the table. Heidi goes to this, puts her bundle on the table, and begins to arrange her flowers in the pitcher.

26 MED. CLOSE SHOT - HEIDI

as she stands admiring the effect of her bouquet. Suddenly she starts and turns, sharply, as a SOUND of metal on stone COMES OVER.

27 CLOSE SHOT - THE ALM-UNCLE

sharpening his big knife on a whetstone.

28 CLOSE SHOT - HEIDI

as she views his action, apprehensively, uncertain to what use the knife is to be put. Now her face shows relief.

29 TWO SHOT - FAVORING THE ALM-UNCLE

He is merely cutting two slices of bread with his sharpened knife. Now he takes a round goat's cheese, cuts two slices from this, takes the bread and cheese and goes to the fireplace, sitting on the low stool. Heidi watches all this, then speaks a little uncertainly.

HEIDI

Where am I going to sleep?

(CONTINUED)

29 (Cont.)

ALM-UNCLE  
Anywhere you like.

HEIDI  
(gratefully)  
Oh -- thank you.

She looks about, then her face begins to show doubt.

30 FULL SHOT - THE ROOM

as Heidi considers matters: There is only one bed -- the rough bunk, and no other possible place to sleep. Her glance goes to the stairway, and she crosses to this, tentatively, and begins to climb.

31 THE LOFT

A low, slanting roof: The floor piled with hay. A small window, rear; through which the pine branches may be seen;

Heidi's head appears above the stairs. She looks about with interest, then comes up and stands considering the piled hay: First she feels it; then sits and bounces up and down to see if it is springy.

HEIDI  
(calling down)  
Grandfather -- I've found my  
bed. I'll sleep on the hay.

No answer. She goes to the head of the stairs and speaks.

HEIDI  
But I suppose I ought to have  
a sheet and coverlet.

Still no answer, and now the silence appears to disconcert her a little, for she starts down the stairs uncertainly.

32 THE ROOM BELOW

The Alm-Uncle still seated before the fire, toasting bread and cheese. Heidi enters and considers his unresponsive back.

(CONTINUED)

32 (Cont.)

HEIDI

(uncertainly)

Well -- I've always had a sheet  
and coverlet, but if there aren't  
any I could sleep under the hay.

She waits for a reply, but none comes. After an instant's hesitation she goes to the table and picks up her bundle as though feeling that it oughtn't to be there. Now she spies the door of the closet and crosses to it, CAMERA FOLLOWING. Inside the closet she discovers to her delight a piece of canvas and an old patchwork coverlet. She puts down her bundle, picks these up and comes out.

HEIDI

Grandfather -- can I use these?

33

A WIDER ANGLE - TAKING IN THE ALM-UNCLE

He looks up and nods, curtly. Heidi, with great difficulty, crowds the canvas and coverlet into a bundle and starts to carry them upstairs, CAMERA FOLLOWING.

Her arms aren't nearly long enough to hold the bundle and it's a great struggle to carry it. Once she trips, but goes on, with determination.

34

THE LOFT

as Heidi struggles up, pats the hay into a mound, puts the canvas over this, then the coverlet, then stands admiring the effect. She calls down, delightedly.

HEIDI

It's a beautiful bed. Would  
you like to come and see?

As she listens for an answer, her face shows disappointment. She starts slowly for the stairs.

35

THE ROOM BELOW - FULL SHOT

The Alm-Uncle has gone out, leaving the toasted bread and cheese on a wooden plate near the fire. Heidi comes down the stairs, looks about and decides that she had better set the table, so she brings wooden plates, wooden bowls, etc., from the dresser and sets two places, one at either end of the table.

(CONTINUED)

35 (Cont.)

The Alm-Uncle enters, a pitcher of milk in his hand, pauses and looks in surprise at the table which has been set. Now he puts the pitcher on the table, brings the bread and cheese from the fireplace, puts them down at his end of the table and sits in the only chair.

36 TWO SHOT - HEIDI - ALM-UNCLE

Heidi, watching the Alm-Uncle's action, has begun to wonder whether any of the food is for her, and she begins to draw the Baker's roll slowly from her pocket. But just then the Alm-Uncle puts one slice of bread and cheese on a plate and pushes it toward her.

HEIDI

(relieved)

Oh -- is that for me?

He nods, then pours two bowls of milk and again pushes one toward her. Heidi's confidence and gaiety return at once. She considers, for a moment, where to eat her meal, then puts her food at the other end of the table, brings the low stool from the fireplace and sits down. Now she laughs, cheerfully, for she can't even see the top of the high table. Not in the least disconcerted, she considers matters, briefly, then rises, puts her plate and bowl of milk on the stool and sits on the floor, smiling up at her grandfather.

HEIDI

Now I've got a table of my own.

She attacks her meal, hungrily. The Alm-Uncle has not touched his food. He has been watching all this with inscrutable eyes, so that we wonder what is going on in his mind.

DISSOLVE TO:

37 EXT. - THE PINES - SUNSET - HEIDI

is getting a bucket of water from the pool beneath the pines. A wind is blowing, and the SOUND of sighing pine branches COMES OVER.



38 CLOSE SHOT - PINE BRANCHES  
swaying. Sunset clouds behind.

39 MED. CLOSE SHOT - HEIDI  
as she looks up, listening, entranced. Now she cups her hands over her mouth and calls up, in imitation of their sound.

HEIDI  
Who-oo -- Who-oo --

40 EXT. - MOUNTAIN SIDE - PETER  
driving his flock homeward.

41 FRONT OF THE HUT  
The Alm-Uncle is seated on the bench. Peter appears with his flock, a little beyond the hut. The white goat and black goat (previously seen) leave the flock, trot toward the Alm-Uncle. He takes salt from a bowl beside him. The goats come up and begin to lick it from his hands, as Heidi enters the scene, sets down her pail and stands, watching with interest.

HEIDI  
(excitedly)  
Are these ours, Grandfather?  
(he nods)  
What are their names?

Instead of answering, he looks toward Goat-Peter, who is watching to see if anything is going to happen.

ALM-UNCLE  
(roaring)  
Get off with you!

Peter jumps and starts away, as though the devil were after him. Heidi is a little startled at the roar. She steps back and looks curiously at her grandfather.

42 TWO SHOT - HEIDI AND THE ALM-UNCLE

The Alm-Uncle comes back to her question. He indicates the white goat.

(CONTINUED)

42 (Cont.)

ALM-UNCLE

Swanli.  
                   (indicating dark  
                   goat)

Bearli.

Heidi repeats the names as though feeling that  
 she must be complimentary.

HEIDI

Swanli and Bearli. I think  
 those are very fine names.  
                   (he strokes Swanli,  
                   who has instantly  
                   become her favorite)  
 Oh -- you're a beautiful goat.  
                   (then, as though feeling  
                   this untactful, she pats  
                   the dark goat)  
 And, of course, you're very  
 nice, too.

ALM-UNCLE

Take the water inside -- and  
 fetch your bowl.

Heidi goes inside. The Alm-Uncle takes more salt  
 which the goats lick from his hands. Heidi comes  
 out with her bowl. The Alm-Uncle holds her bowl in  
 one hand and milks Swanli with the other. When the  
 bowl is full, he hands it to Heidi. She takes a  
 sip, then looks up in surprise.

HEIDI

Oh - Swanli's a very warm  
 goat, isn't she?

The SOUND of chimes from the village church COMES  
 OVER from the valley below.

43 CLOSE SHOT - THE ALM-UNCLE

as he lifts his head, sharply, and looks off as though  
 the sound annoys him.

44 TWO SHOT - HEIDI AND THE ALM-UNCLE

Heidi has finished her milk. She sets the bowl on  
 the bench and stands listening to the chimes.

(CONTINUED)

44 (Cont.)

HEIDI

I like to hear the church  
bells - don't you, Grandfather?

Her words appear to disturb him - make him even  
more uncomfortable.

ALM-UNCLE

(sharply)

Get to bed.

The SOUND of the chimes continues to COME OVER.

HEIDI

(uncertainly, after  
a pause)

Shall I say my prayers out  
here, with you?

The Alm-Uncle turns, almost violently, and gives  
her a fierce stare.

ALM-UNCLE

I told you to go to bed!

HEIDI

(startled)

Yes, Grandfather.

(backing away)

Goodnight.

She turns and goes inside.

WIPE TO:

45

THE LOFT - MED. CLOSE SHOT - HEIDI

She is kneeling beside the bed in her white cotton  
nightdress, her hands folded and her eyes closed.

HEIDI

And God bless Grandfather and  
Swanli and Bearli and make me  
a good girl. Amen.

She opens her eyes, as though the prayer were ended,  
then remembers something and closes them again,  
tightly.

HEIDI

(firmly)

And please make Aunt Dete stay  
in Frankfurt for a long, long  
time. Amen.

FADE OUT

FADE IN ON

46 THE WORKSHOP - EARLY MORNING

This is a small room, lit by one window. A large carpenter's bench fills one side, with the window above. Tools are arranged neatly in a rack. The Alm-Uncle is working on a chair made of round sticks with the bark still on them.

47 INTERIOR - THE LOFT - HEIDI

as she wakes and looks about, wondering where she is. Now she catches sight, through the window, of the pine branches.

48 EXTERIOR - PINE BRANCHES

waving in the wind. They give out a sighing sound.

49 INTERIOR - THE LOFT - HEIDI

as she sees the pine branches and smiles in recognition.

HEIDI

(softly, in greeting)

Who-oo.

She throws back the coverlet, scrambles out of bed and picks up her clothes.

50 THE ROOM BELOW - FULL SHOT

A large iron kettle of goat's milk is standing on the hearth. The Alm-Uncle enters, goes to it, tests it with his finger, then begins to stir it carefully with a long-handled wooden spoon. The movement is slow, rhythmical. Evidently the mixture is quite stiff.

Presently Heidi comes down the stairs, in her "everyday" dress and shoes and stockings. She crosses and watches the stirring with great interest.

51 TWO SHOT - HEIDI AND THE ALM-UNCLE

HEIDI

(after a pause)

What are you making?

(CONTINUED)

51 (Cont.)

ALM-UNCLE  
(without looking up)  
Cheese.

HEIDI  
(after a pause)  
Could I help?

He looks up and considers her a moment, then as though making a little concession to her wish to be useful, he indicates the spoon.

ALM-UNCLE  
Stir.

Heidi, delighted that she is allowed to help, seizes the spoon and begins to stir vigorously. Surprised to discover how stiff the mixture is, she takes both hands to the spoon and stirs so hard that suddenly it snaps.

The Alm-Uncle has picked up a slender branch to throw on the fire. At the SOUND of the breaking spoon he turns, sharply, and takes a step toward Heidi. She looks up in dismay, a piece of the spoon in her hand.

HEIDI  
Oh -- it broke!

The Alm-Uncle is a forbidding figure as he stands towering over her, branch in hand, and she squares her shoulders and stands rigid, as though expecting a beating. A glint of something like admiration for her courage comes into his eyes as he looks at her. She tries to smile, bravely.

HEIDI  
I'm afraid I'm getting too strong.  
It must be Swanli's milk.

She says this, not trying to defend herself, but only in explanation. There is silence for a moment, then the Alm-Uncle slowly breaks the branch, throws it on the fire, takes a very heavy, long iron spoon from the wall and hands it to her.

ALM-UNCLE  
(drily)  
Be careful of this one.

He turns away.

52 CLOSE SHOT - HEIDI

as she looks at the spoon and realizes that he was actually joking with her. A smile struggles to her face, then she laughs gaily from relief and amusement, and plays up.

HEIDI

(seriously)

Yes, I'll have to be very careful of this one.

She begins to stir carefully. After a moment, the SOUND of Peter's horn COMES OVER and she looks up quickly.

53 EXTERIOR THE HUT - PETER

as he leaves his flock and goes toward the goat shed.

54 MED. SHOT - HEIDI AND THE ALM-UNCLE

Heidi is looking off through the door interestedly. The Alm-Uncle is at the dresser, a loaf of bread in his hand.

HEIDI

(practically)

Well, I think I've cooked the cheese. Could I help Goat-Peter take care of Swanli and Bearli, today?

She waits breathlessly for an answer. He nods, without looking up, and she darts toward the door.

55 EXT. - THE HUT

Peter is driving Swanli and Bearli toward his flock, as Heidi comes out. He pauses, looks at her curiously.

HEIDI

(eagerly)

I'm going to help you today.

Peter looks at her blankly. The SOUND of the Alm-Uncle moving inside COMES OVER. Peter hears it and starts away, hastily. The Alm-Uncle appears in the doorway and looks after him.

(CONTINUED)

55 (Cont.)

ALM-UNCLE

Come back here!

Peter stops, hesitates, then returns reluctantly.  
The Alm-Uncle hands him a package, wrapped in cloth.

ALM-UNCLE

The child's food.

PETER

(stammering)

Y - yes, sir.

He takes the package, tucks it in his rucksack, and  
edges away.

Heidi has been looking with interest at Peter's bare  
feet. Now she sits on the bench and begins to take  
off her shoes and stockings, then stops and looks up  
at her grandfather.

HEIDI

Can I? Peter doesn't wear any.

He nods. Heidi finishes the operation quickly, and  
starts after Peter, then stops and calls back over  
her shoulder.

HEIDI

Goodbye, Grandfather. I'll take  
care of Swanli and Bearli.

Now she notes Peter's manner, carefully, then picks  
up a stick. CAMERA FOLLOWS as she runs after Peter  
and walks behind him, imitating the way he carries  
his staff, his gait, everything he does.

WIPE TO:

56

INT. BLIND ANNA'S COTTAGE - ANNA AND PASTOR SCHULTZ

It is a poor dark room with a fireplace, table, two  
chairs and two rough bunks against opposite walls.  
Anna, a wise old peasant woman, is working at her  
spinning wheel. She does everything by sense of  
touch and we realize that she is blind. The Pastor  
is standing nearby, hat in hand.

ANNA

(spinning as she talks)

Yes, Herr Pastor - they told you  
rightly. I have known Adolph  
Kramer for more than fifty years.

(CONTINUED)

56 (Cont.)

PASTOR

(sitting, leaning  
forward)

What sort of man is he?

BLIND ANNA

(shaking her head)

Who knows? He was a grand young  
man, except for his wild temper --  
and his son grew up like him --(she pauses to loosen  
a thread)-- too much like him -- that was  
the trouble. Then one day Tobias  
defied his father.(again she fixes a  
thread, thoughtfully)It must have been a bitter quar-  
rel. The Alm-Uncle drove the  
boy out, and told him not to  
come back till he had learned  
obedience.

PASTOR

Many fathers have done that.

BLIND ANNA

Yes, but Tobias was too stubborn  
and proud to go back. They never  
saw each other again.

PASTOR

(puzzled)

But I cannot understand why the  
village is so bitter.

BLIND ANNA

(with a sad smile)

Feuds and weeds grow quickly,  
Herr Pastor. The folk of the  
village sided with the boy, and  
the Alm-Uncle cursed them and  
went and built himself a hut on  
the Alm... Since that day he has  
not spoken to a living soul.

PASTOR

(after weighing this  
for a moment)Frau Anna -- is the child safe  
with him?

BLIND ANNA

(pausing in her work)

God knows. Living alone like  
that has made him a strange  
creature.

(CONTINUED)



56 (Cont.1)

PASTOR

(rising)

I had best go and see for myself.

BLIND ANNA

(quickly)

No, Herr Pastor. It would be dangerous to cross him. You had better wait and see.

WIPE TO:

57 EXTERIOR - GOAT PASTURES - PETER, HEIDI AND THE GOATS

This is a fairly level meadow at the foot of snowy peaks. Several boulders about, and a brook, fed by the snows. At one side is a precipice. This is not quite sheer at the top, but then falls away steeply.

Peter is sitting beside a boulder, taking their lunch out of his rucksack. Heidi is among the flock, patting first one, then another.

HEIDI

Have they all got names, Peter?

(he nods - she points  
to one goat)

That one?

PETER

Goldfinch.

(she indicates  
another)

Butterfly.

58 CLOSE SHOT - PETER

He is comparing, enviously, his very small piece of bread and cheese with her two large ones which he has taken from the cloth.

59 MED. SHOT - PETER - HEIDI - THE FLOCK

A kid is wandering about, as though lost, and now begins to bleat. Heidi goes to her, quickly.

HEIDI

What's she crying for?

(CONTINUED)

59 (Cont.)

PETER  
(looking up)  
That's Snowhopli. They sold  
her father and mother yesterday.

HEIDI  
(dropping on  
her knees)  
Oh - you poor little thing.  
(she puts her arms  
about the kid)  
Hasn't she even got a grandfather?

Old Turk, the ram, comes up and tries to butt the  
kid. Peter indicates him.

PETER  
That's him!  
Heidi slaps the ram, pushing him back.

60 MED. CLOSE SHOT - HEIDI, TURK, SNOWHOPLI

HEIDI  
(to old Turk)  
You mean old thing - you're not  
much of a grandfather.  
(again she comforts  
Snowhopli)  
We're both orphans, now, aren't  
we? But don't you worry, I'll  
take care of you.

PETER'S VOICE COMES OVER.

PETER'S VOICE  
Time for food.  
Heidi rises and goes out of scene toward him.

61 TWO SHOT - HEIDI AND PETER

As Heidi enters and sits beside him. Peter picks up  
his own bread and cheese, then indicates hers, with  
envy.

PETER  
All that's yours.

Heidi takes one of her slices and begins to eat,  
hungrily. Peter swallows his, almost at a gulp,  
trying not to look at Heidi, but his eyes will steal  
back. Finally Heidi realizes the situation and in-  
dicates her second slice on the rucksack.

(CONTINUED)

61 (Cont.)

HEIDI

You can have that one, Peter,

Peter is unable to believe that she is serious, but Heidi takes the food and puts it shyly on his knee.

HEIDI

Really you can.

Finally convinced, Peter seizes the bread and cheese and begins to wolf it down. Heidi watches this curiously.

HEIDI

(sympathetically)

Haven't you had anything to eat for a long time?

PETER

(his mouth full)

Not so much - all at once - not in my whole life.

Heidi laughs, then looks about, sighing with happiness.

HEIDI

I wish I could come up here every day, for ever and ever.

PETER

(his mouth still full)

Couldn't. It'll snow, pretty soon - then you'll have to go to school.

HEIDI

(with quick interest)

Oh -- do you go to school?

(he nods)

Can you read?

PETER

(firmly)

No - too hard - can't learn.

HEIDI

(weighing this seriously)

Well - if you can't learn, of course I can't either - because you're very clever -- you can tend goats.

Peter accepts the tribute with a serious nod.

62

EXT. THE VILLAGE GREEN - DORFLI - FULL SHOT

This is market day in the village. Small farmers from the region have brought geese, ducks, goats, sheep, oxen to trade or sell. Small booths have been set up on the green, facing the street. The place is full of activity as the Alm-Uncle comes down the path by the church. He carries his alpine stock in one hand and in the other a bag made of netting and filled with small round goat cheeses. As he stalks across the green, looking straight ahead, as though unaware of anyone, people shrink away and look at him suspiciously. Two or three whisper and point, as if explaining to a stranger who and what he is. He goes to one of the booths, tended by a well-fed, cheery shopkeeper.

63

MED. CLOSE SHOT - THE BOOTH - SHOPKEEPER AND ALM-UNCLE

as the Alm-Uncle comes up, opens his bag and takes out the cheeses. The Shopkeeper, looking nervous, weighs them, counts out money. The Alm-Uncle pockets it and turns away. CAMERA FOLLOWS as he stalks down the middle of the street. The Pastor is coming toward him. The Alm-Uncle would have passed, but the Pastor steps in front of him and the Alm-Uncle stops.

64

TWO SHOT - THE ALM-UNCLE AND PASTOR SCHULTZ

PASTOR

(in a friendly tone)

Good day, neighbor. You are  
Adolph Kramer?

ALM-UNCLE

(curtly)

I am.

PASTOR

I am Pastor Schultz - just come  
to the village.

He holds out his hand which the Alm-Uncle appears  
not to notice. This disconcerts the Pastor a little.

ALM-UNCLE

What do you want of me?

PASTOR

I believe your granddaughter  
has come to live with you.

ALM-UNCLE

What of it?

(CONTINUED)

PASTOR

(more disconcerted)

Well - a new child in the village  
- naturally it concerns me. I --  
er -- wondered what plans you have  
for her?

ALM-UNCLE

I shall make my own plans..

PASTOR

(persisting)

But what of her schooling,  
Neighbor? What of church?

The Alm-Uncle's temper flares, but with an effort  
he controls himself..

ALM-UNCLE

(quietly)

You are new to the village, Herr  
Pastor, or you would not meddle  
in my affairs..

He turns abruptly and stalks off. The Pastor looks  
after him, thoughtfully.

DISSOLVE TO:

65 EXT. THE HUT - LATE SUNSET - HEIDI AND THE ALM-UNCLE

They are sitting on the bench. He is silent, brooding, as he smokes his pipe. She has evidently been telling him about her day in the goat pasture. And there is so much to tell that her words come crowding - one idea on top of another.

HEIDI

(with animation)

And then - the sun began to set,  
and the snow on the mountains  
went all on fire. And I like  
Peter, too. He's funny.

(she sighs with  
happiness)

I've never had so much fun before,  
not since I was born.

She looks up into the sky with sudden interest. The  
SOUND of an eagle's harsh cry COMES OVER.

66 LONG SHOT - AN EAGLE

flying and screaming.

67 TWO SHOT - HEIDI AND THE ALM-UNCLE

HEIDI

Where is the eagle going?

ALM-UNCLE

To his nest on the highest  
peak.

HEIDI

Why does he scream like that?

ALM-UNCLE

(harshly, with a  
glance toward  
Dorfli)

He's jeering at the meddlesome  
folk down in the village.

His violent response interests Heidi. She considers  
him.

HEIDI

(after a pause)

You're like an eagle, aren't  
you, Grandfather?

(he turns and  
stares at her  
curiously)

I mean - you live way up on a  
mountain, all by yourself.

(CONTINUED)

67 (Cont. 1)

ALM-UNCLE

(with a slight smile)  
Nevertheless, you must learn to  
read, at once.

HEIDI

Can I?

ALM-UNCLE

(almost kindly)  
Easily, if you want to enough.  
I'll teach you.

Heidi looks at him, in surprise at his change of tone.

HEIDI

(slowly)  
Do you want me to very much?

ALM-UNCLE

Yes, I do.

HEIDI

(earnestly)  
Then, could I learn by tomorrow,  
if we begin now?

ALM-UNCLE

(mock-serious)  
Well, it might take a little  
longer than that, but we can  
begin. This is the way they  
taught me my letters. Repeat  
after me:

(with stern emphasis)

"Who does not learn her A-B-C,  
Severely punished she shall be."

HEIDI

(repeating and  
imitating his  
sternness)

"Who does not learn her A-B-C,  
Severely punished she shall be."

FADE OUT

FADE IN ON

68

EXT. - REAR OF THE HUT - A LATE AUTUMN MORNING -  
HEIDI AND THE ALM-UNCLE

as they come toward the woodshed. The wind is blowing. The Alm-Uncle is bending under the weight of a great bale of wood. Heidi is bending, too, in exact imitation, though her bale is tiny. CAMERA TRUCKS with them.

HEIDI

(looking up)

Pretty hard work, Grandfather.

He smiles down.

CAMERA FOLLOWS them into THE WOODSHED. The Alm-Uncle drops his bale with relief. Again Heidi imitates him, exactly, then looks about at the wood, neatly piled.

HEIDI

Is this our last load?

ALM-UNCLE

Not quite. The rabbit's fur is thick. It will be a hard winter.

They go toward the door into the hut.

69

INT. - THE HUT

A number of round goat cheeses are on the table. The Alm-Uncle enters, followed by Heidi. Again she looks about with satisfaction, first at the cheeses then up at the loft where the hay is now piled high.

70

TWO SHOT - HEIDI AND THE ALM-UNCLE

HEIDI

We don't care if it's a hard winter, do we? There's wood to keep us warm, and cheese to eat -- and lots of hay for Swanli and Bearli.

The SOUND of Peter's horn COMES OVER. Heidi looks off.

HEIDI

Can I go with Peter, today? It may be the last time, before the snows.



71

MED. SHOT - HEIDI AND THE ALM-UNCLE

as he looks out the window.

ALM-UNCLE

(doubtfully)

The wind is rising. If it blows  
hard, you must come down at once.  
It's not safe up there in a storm.

HEIDI

I will.

(she hesitates)

Are you sure you can get along  
without me?

ALM-UNCLE

(with a little smile)

I'll try.

She hesitates, looks uncertain, then turns and runs  
out. He looks after her with an expression of  
tenderness.

DISSOLVE TO:

72

EXT. - GOAT PASTURE - HEIDI AND SWANLI AND PETER

The wind is blowing hard and the sky looks threaten-  
ing. Peter is asleep in the b.g. The goat is feed-  
ing near the edge of the cliff. Heidi has been  
making a sort of daisy chain of Autumn flowers. She  
goes to Swanli and puts it about the goat's neck.

HEIDI

There, now you're all dressed up.

To her dismay, Swanli begins to eat the flowers.  
Heidi makes a sudden movement to save them, and  
Swanli, frightened, runs toward the edge of the  
cliff. Heidi dashes after her, CAMERA FOLLOWING.

HEIDI

Oh, come back! Come back!

Swanli, frightened, scrambles down a steep part of  
the cliff to a ledge below. Heidi kneels down and  
looks over the cliff, in dismay.

HEIDI

Oh, dear Swanli -- it isn't safe  
for you down there.

She hesitates, then comes to a decision.

(CONTINUED)

72 (Cont.)

HEIDI

Hold on tight with your toes,  
I'm coming.

73

MED. SHOT - HEIDI

as she climbs carefully down the cliff. Midway she has to climb over a large rock which looks insecure. When she has reached the ledge she puts an arm around the goat's neck.

HEIDI

There, you needn't be afraid,  
now. I'm here.

She looks up toward the top of the cliff, then gasps, suddenly.

HEIDI

(unsteadily)

Oh, dear. I didn't know it was  
so steep. I don't believe we  
can ever get up again.

Now she looks down and sees the sheer drop of the cliff, then shrinks back, and calls, tremulously.

HEIDI

Peter! Peter!

74

PETER

waking and looking about.

PETER

Where are you?

HEIDI'S VOICE COMES OVER.

HEIDI'S VOICE

Down here!

Peter hurries toward the cliff.

75

HEIDI AND SWANLI - ON THE LEDGE

Heidi looks up as Peter's face appears at the top of the cliff. He is frightened and speaks angrily to cover his fear.

(CONTINUED)

75 (Cont.)

PETER

What are you doing down there?

HEIDI

I'm trying to save Swanli.

She is holding Swanli with one hand and clinging to the cliff with the other. The goat, quite at home on the ledge, is nibbling at the daisy chain.

PETER

(angrily)

Now you've done it. How'll you ever get back?

HEIDI

I don't know. I think you'll have to help me.

PETER

(frightened, reluctant)

It's awful steep!

HEIDI

Then perhaps you'd better get the Grandfather.

PETER

(even more frightened at this)

Oh no -- I wouldn't dare!

He begins to climb down with great care. When he comes to the rock it moves. He gets over it, safely, and reaches the ledge, then looks back and sees that the rock has not only blocked the way back up the cliff but hangs, threateningly, just above their heads.

PETER

Now you have done it!

(he pushes her farther back, trying to get from under the rock)

We can't get back, with the rock there. And if it doesn't fall on our heads, we'll starve here on the ledge -- if the wind doesn't blow us off.

Heidi looks at him, startled, then an involuntary cry of fear escapes her.

HEIDI

(calling)

Oh -- Grandfather -- Grandfather!

79 (Cont.)

He rises and surveys the situation, then moves swiftly. Wild grape vines are growing over a boulder nearby. He whips out his hunting knife, cuts two stems and twists these into a rope. This he fastens to a sapling at the edge of the cliff, then starts down with the aid of the vine.

80 CLOSE SHOT - THE BOULDER

moving as though to fall.

81 THE LEDGE - HEIDI AND PETER

as they look up and see the boulder moving.

PETER

(terrified)

Look out! The rock's falling!

He crowds Heidi further, trying to get from under.

82 A WIDER ANGLE - INCLUDING THE ALM-UNCLE

as he swings himself to one side of the boulder, seizes it with one arm, and with tremendous strength heaves it so that it falls just clear of the children. Now he lowers himself and stands beside them.

83 GROUP SHOT - HEIDI, PETER AND THE ALM-UNCLE

as the Alm-Uncle looks about, realizes what a narrow escape they have had, and makes an effort to control his fear. With one hand he swings Heidi to his shoulder. She puts her arms about his neck.

HEIDI

(confidently)

We're all right, now, Peter.

ALM-UNCLE

Hold tight.

(looking down at  
Peter)

Can you get back?

PETER

(stammering)

Y -- yes, sir.

The Alm-Uncle starts up the cliff with the aid of the rope, Heidi clinging tightly.

84

## THE TOP OF THE CLIFF

as the Alm-Uncle climbs up with Heidi. Swanli has scrambled up after them and now darts away, bleating, to join the flock.

Now that Heidi is safe the Alm-Uncle has begun to tremble with weakness. He sets her down, wipes the perspiration from his brow, and looks at her, a sudden emotion showing in his face.

85

## CLOSE SHOT - HEIDI AND THE ALM-UNCLE

As he picks her up, swiftly, and gathers her close. Heidi has never seen tenderness in him before, and suddenly her arms go about his neck,

HEIDI

Oh, Grandfather -- I'm glad you came! I didn't want to blow over the cliff and not live with you, any more.

His arms tighten about her.

ALM-UNCLE

(with deep emotion)

Heidi -- my little Heidi!

CAMERA TRUCKS with them as he starts homeward,

DISSOLVE TO:

86

## INT. THE HUT - THE PASTOR

seated by the fire as the Alm-Uncle enters, Heidi in his arms. He pauses, startled, and his brows draw together as the Pastor rises.

PASTOR

(pleasantly)

Good day, Neighbor. Forgive me for entering. The wind was cold.

The Alm-Uncle only glares at him, then sets Heidi down.

ALM-UNCLE

(quietly, pointing toward rear door)

Go in there for a little while.

Heidi looks from one to the other, wondering what is in the air, then goes into the workshop.

ALM-UNCLE

Well?

The Pastor evidently intends to be friendly. He speaks in a reasonable tone.

PASTOR

The snows will be coming soon, Neighbor, and school will open.

ALM-UNCLE

(sharply)

I don't mean to send Heidi to school.

PASTOR

What will you do with her, then?

ALM-UNCLE

She will thrive up here with the goats and the birds.

PASTOR

(pleasantly)

But what will she learn from them, Neighbor?

ALM-UNCLE

At least she will learn no evil.

PASTOR

That is hardly enough schooling for a child.

ALM-UNCLE

I will teach her all that's necessary.

PASTOR

(friendly but firm)

And will you teach her religion, too?

ALM-UNCLE

(fiercely)

The mountains will give her the only religion worth the having, as I have found out.

PASTOR

(gently)

Come back to Dorfli, Neighbor. This is no life up here for you and the child, at enmity with God and man.

(CONTINUED)

ALM-UNCLE

(bitterly)

I know what they think of me in Dorfli, and they know what I think of them. It is better that we keep apart.

PASTOR

(regretfully)

I should not like to appeal to the law.

ALM-UNCLE

(inflexibly)

Heidi shall not go to school or to church, either. That is final!

PASTOR

(troubled)

I'm sorry, Neighbor. May God help you.

ALM-UNCLE

(fiercely)

If any man tries to take her away from me, God help him!

The Pastor turns and goes sadly out. The Alm-Uncle stands glowering after him.

DISSOLVE TO:

88

INT. THE HUT - MIDDLE OF THE NIGHT - STORM - EERIE LIGHTING

The wind is howling and shaking the hut. A branch crashes outside. The Alm-Uncle sits up in his bunk, suddenly, listening, then glances anxiously toward the loft. Now he rises, slips his feet into his shoes, lights a candle, takes the coverlet from his bed, and goes up the stairway to the loft.

89

THE LOFT - HEIDI

asleep. The Alm-Uncle's head appears above the stairway. He enters to Heidi and stands looking down at her. One of her arms is lying outside. He leans down and draws the coverlet up to her chin, puts his own coverlet over her, gently; then stands looking down. Presently he turns and creeps quietly down the stairs.

FADE OUT

FADE IN ON

90

EXT. THE ALM HUT - EARLY MORNING

The hut is nearly buried in snow, the front door and one window entirely covered. It has evidently misted, then frozen, after the storm, for the snow has a crust which sparkles in the sun.

OVER THIS SCENE comes HEIDI'S excited VOICE

HEIDI'S VOICE

Oh - the snow's come - the snow's come!

91

INTERIOR THE HUT - ALM-UNCLE

mending a wooden snow shovel by the light of two candles which are needed because the snow covers one window.

HEIDI'S excited VOICE COMES OVER from the loft. He turns and watches as she comes down the stairway, her eyes shining with excitement, flies to one window where the drift is level with the high sill, then to the other window, which is entirely drifted over. She turns to the Alm-Uncle, excitedly.

HEIDI

Oh, Grandfather - we're all covered up!

(she crosses to him  
and stands at his  
knee)

Are we snowed in for the whole winter?

ALM-UNCLE

Would you like that?

He waits as though the answer were important. She puts her hand, impulsively, in his.

HEIDI

Oh yes -- very much!

She looks up at him with deep affection. We see from his face that he had hoped for this reply. With his other hand, he strokes her curls, almost shyly.

92

CLOSE SHOT - PETER

lying on top of the snow drift, peering through the window at the two. His face shows utter astonishment as he sees what is going on.



MED. SHOT - HEIDI AND THE ALM-UNCLE

in the same affectionate attitude.

Heidi catches sight of Peter at the window and points, excitedly.

HEIDI

Oh, there's Goat-Peter! Can he come in?

The Alm-Uncle rises, crosses, opens the window and lifts the lad inside. Peter doesn't know whether to be frightened or not, but the Alm-Uncle's manner is actually genial today.

ALM-UNCLE

Well, Goat-General?

Peter is covered with snow from cap to heel. Now he crosses and stands by the fire.

HEIDI

(laughing, delightedly)

Oh, look! Peter's a snow man.

She takes one of the Grandfather's pipes from the table, puts it in Peter's mouth, pulls his cap over one ear to give him a rakish appearance, then stands back in admiration.

Peter, much embarrassed, is standing practically in the big fireplace, and now begins to drip.

HEIDI

(dismayed)

Oh, dear - he's all running away.

ALM-UNCLE

(booming at Peter)

Why aren't you in school, Goat-General?

PETER

(uncomfortably)

No use. Can't learn -- too hard.

HEIDI

(smiling up at the Alm-Uncle)

Then you haven't got a good school-master -- not like the Grandfather.

With a mischievous smile she picks up a switch from the wood by the fireplace and faces him sternly, imitating the Alm-Uncle's manner. With an amused glance at the children, the Alm-Uncle picks up an axe standing beside the fireplace and exits into the workshop.

## TWO SHOT - HEIDI AND PETER

HEIDI

Repeat after me:

"Who does not learn his A-B-C,  
Severely punished he shall be."

Peter, who never sees the humor of anything, begins to repeat, slowly.

PETER

Who does, not learn --

Suddenly he pauses, and gazes at her in astonishment.

PETER

You - you - know your - letters?

HEIDI

Oh yes. I can read. And you  
can, too. The Grandfather said  
so.

Peter makes an evident attempt to change the subject.

PETER

Big storm last night -- our house  
nearly blew down. It's full of  
cracks. Snow came in, all over  
me, and the Grandmother too.

HEIDI

Oh -- did you step in it with your  
bare feet?

PETER

(with a shrug)

I didn't care -- but the Grand-  
mother was cold.

## THE WORKSHOP - THE ALM-UNCLE

as he sharpens an axe on a grindstone which works with  
a foot pedal. After a moment he pauses to test its  
edge, then lifts his head sharply, as Peter's VOICE  
COMES OVER.

PETER'S VOICE

When are you coming to visit the  
Grandmother? She's expecting you.

HEIDI'S VOICE

(confidently)

I'll ask the Grandfather when we  
can go.

The Alm-Uncle puts down his axe and goes abruptly  
inside.

96 INT. THE HUT - HEIDI AND PETER

as the Alm-Uncle enters and crosses to Peter.

ALM-UNCLE  
(taking him by the  
shoulder)

Off you go - back to school.

He marches the lad to the window, opens it and lifts him through. Peter, realizing that his mood of geniality has changed, gives him a frightened glance and scurries off. The Alm-Uncle turns back, frowning, goes to the table, picks up a cheese press, sits in his chair and begins to mend the press. Heidi brings her stool and sits close to his legs.

97 TWO SHOT - HEIDI AND THE ALM-UNCLE

HEIDI  
(confidently)  
When can we go down to see the  
Grandmother?

ALM-UNCLE  
(curtly)  
I don't go to see people.

He rises abruptly. CAMERA MOVES WITH THEM as he goes to the fireplace, Heidi following at his heels with her stool. He sits in order to use the light of the fire. Heidi places her stool against his leg and sits looking up into his face, puzzled over his change of mood.

HEIDI  
Why don't you go to see people?

He finishes his operation without answering her, then rises and goes back to the table, again followed closely by Heidi with her stool. CAMERA MOVES WITH THEM. He sits and continues his repair work, as Heidi watches him anxiously.

HEIDI  
(seriously)  
We really must go down.

ALM-UNCLE  
(with an odd look)  
Oh, we must, must we?

(CONTINUED)

97 (Cont.)

HEIDI

(earnestly)

Yes, to fix the Grandmother's cottage. Peter says it nearly blew down last night, and the snow came in all over them.

(she looks at him, expectantly. He doesn't speak, and she goes on, a little wistfully)

Besides, the Grandmother expects me.

ALM-UNCLE

(quizzically)

She does, does she?

HEIDI

(as though it is very important)

Yes, you see, no one ever expected me, before.

DISSOLVE TO:

98 EXTERIOR - THE MOUNTAINSIDE - LONG SHOT - HEIDI AND THE ALM-UNCLE

flying down the mountain on a sled.

99 CLOSE SHOT - MOVING - HEIDI AND THE ALM-UNCLE

She sits in front of him, bundled up in his coverlet. Now she looks up into his face, breathless, her eyes shining with excitement at their speed.

100 EXTERIOR - BLIND ANNA'S COTTAGE - LONG SHOT

as the sled comes toward it.

101 MED. SHOT - HEIDI AND THE ALM-UNCLE

He puts on the brake, stops, unbundles Heidi and lifts her to her feet.

(CONTINUED)

103 (Cont.)

BLIND ANNA

(in growing  
astonishment)

Why, you're warm as a little bear  
under the mountain!

HEIDI

Well, you see, he wrapped me up  
in the coverlet from his bed.

Blind Anna stops all movement and sits considering  
this astonishing fact. Now a new thought enters  
her mind.

BLIND ANNA

(slowly, as though  
to herself)

I wonder if you have your father's  
brown eyes and curly hair? How I  
wish I could see.

HEIDI

(puzzled)

Can't you see me?

BLIND ANNA

(gently)

No, child.

Heidi moves into a beam of light coming from a window.

HEIDI

There -- you can see me now,  
can't you?

BLIND ANNA

No - I am blind. Didn't Peter  
tell you?

In Heidi's face surprise is growing into tragedy.

HEIDI

You mean - you can't see the sun  
on the snow, or the mountains, or--  
anything?

Blind Anna hears her tragic note and speaks cheerfully  
to change the mood.

(CONTINUED)

103 (Cont, 1.)

BLIND ANNA

Don't be sorry for me, little  
Heidi. The good God has given  
me much to be thankful for --  
food and shelter and warmth.  
That is --

(with a dry smile)  
-- when the snow doesn't blow  
in on my bed.

The SOUND of violent hammer blows COMES OVER from  
outside.,

BLIND ANNA

(lifting her head,  
startled)

What -- what's that? Is the cottage  
coming down on top of us?

104 ANOTHER ANGLE, TAKING IN THE WINDOW

Heidi runs to the window. She is so pleased at what  
she discovers that her tragic mood vanishes.

HEIDI

(gaily, as she  
turns back)

It's the Grandfather mending the  
holes. .

BLIND ANNA

(slowly, lost  
in wonder)

The Alm-Uncle -- is mending --  
my cottage! .... It is a miracle!

HEIDI

(in simple explanation)

Oh no. He can mend anything.

(proudly)

And he makes chairs and spoons, too.

BLIND ANNA

(laughing)

What have you done to him, child?

(she goes on laugh-

ing quietly, to

herself, then speaks)

Run out, and ask him to come in.

(CONTINUED)

104 (Cont.)

HEIDI

(doubtfully)

I - I'm afraid he won't come in.

She searches her mind for a reason that will explain this to the Grandmother.

HEIDI

You see, he's 'like an eagle. They don't go into other people's houses, - only their own nest on the mountain.

BLIND ANNA

(half to herself)

An eagle! No -- just a very lonely old man.

HEIDI

(looking at her  
perplexed and  
troubled)

The Grandfather is -- lonely?

BLIND ANNA

(gently)

He was, until you came.

(taking Heidi's hand)

You love him, don't you?

HEIDI

(earnestly)

Oh yes -- and he loves me, too.

BLIND ANNA

(gravely)

Truly, it is a miracle!

The SOUND of hammering has COME OVER, intermittently, during the scene?

DISSOLVE TO:

105 EXTERIOR - DOORWAY OF THE COTTAGE

as Heidi and Blind Anna appear,

HEIDI

Goodbye, Grandmother. We've had a fine time, haven't we?

106

## WIDER ANGLE

as the Alm-Uncle comes around the corner of the cottage, carrying his hammer and a bag of nails. Blind Anna hears footsteps and turns in his direction.

BLIND ANNA  
(in a low tone, to  
Heidi)  
Is that the Grandfather?

HEIDI  
Yes.

The Alm-Uncle has gone by without pausing.

ALM-UNCLE  
Come, Heidi.

BLIND ANNA  
Adolph -- will you come in a  
moment?

He turns and looks at her in silence. Blind Anna waits for his reply.

BLIND ANNA  
(sharply)  
Must I go out to you, in the  
snow?

After a brief moment of hesitation, the Alm-Uncle goes to her, slowly, motions Heidi toward the sled and hands her the hammer and bag of nails.

ALM-UNCLE  
Wait for me.

He follows Blind Anna into the cottage.

## 107 INTERIOR THE COTTAGE - BLIND ANNA AND THE ALM-UNCLE

as the two enter. Blind Anna feels her way to the table and sits down. The Alm-Uncle follows, but remains standing.

## 108 TWO SHOT - BLIND ANNA AND THE ALM-UNCLE

BLIND ANNA  
(quietly)  
Thank you, for mending my house.

(CONTINUED)



## 111 TWO SHOT-- HEIDI AND THE ALM-UNCLE

Heidi is listening to the chimes, too, her face serious.

HEIDI  
(looking up)  
The Grandmother says you're  
lonely. Would it help if we  
went to church?

He looks at her sharply, then lifts her from the sled and they go inside, CAMERA FOLLOWING.

## 112 INTERIOR THE HUT

as the Alm-Uncle closes the door, as though wishing to shut out the sound of the bells, then crosses and throws wood on the fire. Now he goes to the window and stands looking down toward the village, disturbed and thoughtful. The chimes COME OVER, faintly. Heidi has been watching him, a little puzzled.

HEIDI  
I used to go to Sunday School  
when I lived in Mayenfeldt.  
Are you going to be my Sunday  
School teacher, too?

He turns and looks at her as though the idea is new and startling, then slowly crosses to the dresser and takes out a large flat book wrapped in cloth. He removes the wrapping, opens the cover and stands looking at the fly-leaf.

## 113 INSERT-- THE FLY-LEAF

showing the signature, Tobias Kramer, with several childish drawings.

## 114 CLOSE SHOT-- THE ALM-UNCLE

as he looks at the fly-leaf, his face showing emotion.

## 115 TWO SHOT-- HEIDI AND THE ALM-UNCLE

as he hands her the book. Heidi's face lights as she opens it and sees a number of illustrations of Bible stories.

(CONTINUED)

115 (Cont.)

ALM-UNCLE

We'll have our first lesson now.

He sits before the fire, thoughtful, brooding.

116 INSERT - ILLUSTRATION IN THE BOOK

of a shepherd and his flock, with the caption, "The Prodigal Son."

117 TWO SHOT - HEIDI AND THE ALM-UNCLE

HEIDI

(her finger on  
the illustration)I'd like to read this story.  
Shall I?

He nods. Heidi arranges a stool and sits against his legs. With her finger tracing the words, she begins to read slowly and with difficulty.

HEIDI

(reading)

"A certain man had two sons.  
And the --"

(spelling the word)

-- y-o-u-n-g-e-r --

At the first words the Alm-Uncle has lifted his head, listening tensely. Now he supplies the word, in an odd tone.

ALM-UNCLE

Younger:

HEIDI

"-- younger of them said to his  
father, Father, give me the --"  
(spelling the word)

p-o-o-r --

(she looks up)

These are pretty hard words.  
Perhaps you'd better help me.

She looks down at the book, tracing the letters of the word "portion," and does not see that the Alm-Uncle is not reading, but looking away, his face emotional.

(CONTINUED)

117 (Cont.)

ALM-UNCLE

(quoting from memory)

"-- give me the portion of goods  
that falleth to me. And he  
divided unto them his living.  
And -- the younger son gathered  
all together, and took his journey  
into a far country."

During his dialogue Heidi has looked up and is watching him, unconsciously moved by his strange tone. He pauses, to steady his voice.

HEIDI

(curiously)

You know this story by heart!

ALM-UNCLE

(deeply)

Yes -- by heart.

HEIDI

Did the son ever go home to  
his father?

The Alm-Uncle goes on, as though hardly aware of her -- speaking to his own memory. His voice grows stronger - more emotional.

ALM-UNCLE

"And the son said -- Father, I  
have sinned against heaven, and  
in thy sight, and am no more  
worthy to be called thy son....  
But the father said to his  
servants, bring forth the best  
robe, and put it on him; and put  
a ring on his hand, and shoes on  
his feet. For this my son was  
dead, and is alive again; he was  
lost, and is found."

FADE OUT

FADE IN ON

118 FULL SHOT - INTERIOR THE CHURCH - DORFLI - MORNING

The pews are nearly filled and the Pastor is entering his pulpit as Blind Anna comes in, led by Peter, and takes her place. The Pastor waits until they are seated, then looks up.

PASTOR

Let us pray.

He is just about to close his eyes and bow his head when he catches sight of something which startles him. He stands, looking fixedly. All heads turn, following his gaze, as Heidi and the Alm-Uncle enter and come down the aisle toward the front where there are two vacant seats.

The Alm-Uncle has removed his heavy coat and is seen to be wearing a blue coat with silver buttons, dark trousers and black shoes.

They are followed by excited stares and whispers.

AD LIB WHISPERS

The Alm-Uncle has come to church!

Similar exclamations run from mouth to mouth.

119 TWO SHOT - BLIND ANNA AND PETER

as she lifts her head, quickly.

BLIND ANNA

(whispering)

Peter --- what is it?

PETER

(whispering in awed tones)

The Alm-Uncle and Heidi have come to church!

BLIND ANNA

(in sudden emotion)

The Lord be praised! The Lord be praised!

120 FULL SHOT - THE CHURCH

When the Alm-Uncle and Heidi are in their seats and the congregation has settled down, the Pastor, evidently much moved, bows his head.

(CONTINUED)

120 (Cont.)

PASTOR

Oh God of our Fathers --  
 in whose heart there is  
 pity and understanding for  
 the errors of Thy children,  
 we thank Thee that, in the  
 fullness of time, thou dost  
 open our hearts to the light  
 of Thy truth. Bring, we  
 beseech Thee, the day when  
 Justice and peace shall rule  
 amongst us -- when anger and  
 vengeance shall vanish from  
 the earth. Amen.

During the prayer CAMERA shows various members of the congregation much moved. It shows the heads of the Alm-Uncle and Heidi bowed. But Heidi, on whom the significance of the occasion is lost, gives Peter a little smile of greeting out of the corner of her eye.

The Pastor's "Amen" is echoed deeply by several members of the congregation.

DISSOLVE TO:

## 121 THE CONGREGATION

standing, and singing the last stanza of Martin Luther's hymn, "A Mighty Fortress is Our God."

Heidi is standing on the bench beside the Alm-Uncle, singing earnestly. There are tears in a number of eyes that turn toward her and give her little smiles of welcome, as her voice is heard above the others. The Alm-Uncle is not singing, but his face is peaceful for the first time.

At the conclusion of the hymn, the Pastor lifts his hands and gives the benediction.

PASTOR

And now may the peace of  
 God which passeth all under-  
 standing be with and abide  
 with us all, forever more. Amen.

Again there are deep "Amens" from the congregation, and they begin to file out. As the Pastor comes down from the pulpit, the Alm-Uncle steps toward him and holds out his hand.

## 122 GROUP SHOT - HEIDI, THE ALM-UNCLE AND THE PASTOR

ALM-UNCLE

(with sincere courtesy)

I ask the Herr Pastor to  
forgive the words I said on  
the mountain. The Herr Pastor  
was right and I was wrong.

PASTOR

(shaking his head  
emotionally)

The words are forgotten,  
Neighbor. This is a happy  
day for our village.

(he smiles down  
at Heidi)

I hope you will both come  
often.

HEIDI

(in her open,  
frank way)

Well, I think people really  
ought to go to church on  
Sunday.

She looks at the Alm-Uncle for confirmation. The  
men smile at one another, and the three move down  
the aisle.

## 123 EXT. THE CHURCH - THE CONGREGATION

standing about in groups, waiting. As the Alm-Uncle  
appears, followed by Heidi and the Pastor, the  
villagers step forward, shyly, and extend their  
hands in greeting. He towers over them, unable to  
say much but evidently pleased at their greetings.

THE VILLAGERS

(ad lib)

Good day, Adolph.  
It is good to see you  
and the child.  
You are looking well.

With each greeting the Alm-Uncle's manner becomes  
easier, more cordial as he shakes their hands and  
replies with a word of thanks, calling each one  
by name.

The Pastor watches this, his gentle face full of  
pleasure. Heidi looks on with interest. She feels  
that the moment is important but doesn't understand  
why.

124

GROUP SHOT - BLIND ANNA, HEIDI, ALM-UNCLE, AND THE PASTOR

as Blind Anna comes forward, led by Peter. Tears are running down her cheeks as she holds out her hand, which the Alm-Uncle takes. With her other hand she gropes for Heidi who slips hers into it.

BLIND ANNA

Welcome, Adolph. The words  
of the prophet are fulfilled.

(quoting reverently)

"The wolf shall dwell with  
the lamb and the leopard shall  
lie down with the kid. And a  
little child shall lead them."

FADE OUT

130 (Cont.)

HEIDI

Guess why I'm so happy this morning?

ALM-UNCLE

(playing up)

Has it -- anything to do with -- birthdays?

HEIDI

(in pleased surprise)

Oh -- you remembered. Yes. I'm eight years old today.

The Alm-Uncle brings the shoes from behind his back and holds them out. Heidi looks at them, in awe for a moment, then discovers the drawings of the goats.

HEIDI

Oh, it's Swanli and Bearli!  
(she laughs, happily,  
then sobers and looks  
up at him in deep  
gratitude)

Thank you, Grandfather. I've never had a birthday present before.

131 ANOTHER ANGLE - HEIDI AND THE ALM-UNCLE

as Heidi sits down and eagerly takes off her leather shoes to put on "Swanli and Bearli".

HEIDI

I'll put Swanli on the right foot, and Bearli on the left.

ALM-UNCLE

(watching with amusement)

What else would you like for your birthday?

HEIDI

(pausing to consider,  
one shoe in her hand)

Well -- could we - do you think we could have a party -- and invite Peter and the Grandmother?

(CONTINUED)



131 (Cont.)

ALM-UNCLE

(expansively)

Why not? We'll go down to the village and buy sausage and butter --

HEIDI

(in awe)

Oh - sausage - and butter! And could we buy a white roll for the Grandmother? It's so hard for her to eat the black bread, because she only has four teeth.

ALM-UNCLE

(laughing)

Perhaps we could afford two white rolls.

HEIDI

(eagerly)

Can we go and buy them now?

ALM-UNCLE

As soon as I've milked the goats and brought in the wood.

She looks as if there is something on her mind.

HEIDI

Grandfather --

ALM-UNCLE

What is it now?

HEIDI

Could I -- would you let me try to milk Swanli - because it's my birthday?

ALM-UNCLE

(with a twinkle)

Well - we'll see what Swanli thinks about it.

She laughs gaily, rises, darts across the room, picks up a pail, and they go toward the rear room.

WIPE TO:

132 INT. THE GOAT SHED

The goats are eating hay, as Heidi and the Alm-Uncle enter. Heidi takes a low stool and sits against Swanli's flank. The Alm-Uncle looks on, amused, as the goat moves away just as Heidi is reaching out to milk her. Heidi takes her stool and follows.

HEIDI

(firmly)

You might just as well stand still, because I'm going to do it.

Again the goat moves, just as Heidi is reaching out, and again Heidi follows with determination. The Alm-Uncle steps to Swanli's horns and holds her.

ALM-UNCLE

Steady, now.

Again Heidi puts her pail in position and begins to milk. The first squirt misses the pail. Heidi cocks one eye at the pail, takes careful aim and this time hits it. She continues to milk, greatly pleased, then looks up at the Alm-Uncle, still milking vigorously.

HEIDI

(excitedly)

Look -- I'm doing it.

Suddenly he begins to laugh, and now Heidi becomes aware that the sound of the milk hitting the pail has changed. The Alm-Uncle's laugh warns her, and she looks down quickly.

133 CLOSE SHOT - HEIDI'S RIGHT SHOE

being covered by the squirting milk.

134 TWO SHOT - HEIDI AND THE ALM-UNCLE

as she looks up, crestfallen.

HEIDI

Oh -- I've milked Swanli all over Swanli!

The Alm-Uncle roars at this, and Heidi, infected by his laughter, recovers from her chagrin and laughs gaily with him.

WIPE TO:

135 INT. THE HUT - HEIDI

She is sewing a button on the Alm-Uncle's coat. The door opens and Dete enters, dressed in cheap finery. Heidi looks up, surprised and a little frightened.

HEIDI

Aunt Dete! What -- what do you want here?

DETE

(curtly)

Where is your Grandfather?

HEIDI

He's up on the mountain, cutting some logs.

Dete crosses to her.

136 TWO SHOT - HEIDI AND DETE

DETE

Get on your coat and mittens -- we're going away.

Heidi draws back, frightened.

HEIDI

I don't want to go away.

Dete looks at her in astonishment.

DETE

What!

HEIDI

I want to stay here. I love the Grandfather and he loves me, and we're going to have a birthday party today.

Dete has not anticipated this situation, and her manner changes, abruptly. She becomes hurried, furtive, and obviously too sweet to the child.

DETE

Well, he won't mind your going on a little trip with me.

HEIDI

Where?

(CONTINUED)

136 (Cont.)

DETE

(trying to be casual)  
Just to Frankfurt. You can  
come back whenever you like.

HEIDI

(drawing back)  
I don't want to go to Frankfurt!

DETE

(roughly, forgetting  
to be pleasant)  
You'll do as I say. Where  
are your clothes?

HEIDI

(bewildered)  
But we'll have to ask the  
Grandfather, first.

Dete seizes her by the shoulder and shakes her.

DETE

Where are they?

Dete's old authority overawes the child. She points  
to the closet, pitifully.

HEIDI

In there.

137 WIDER ANGLE

as Dete goes to the closet, brings out Heidi's Sunday  
dress, the shoes she took off to put on "Swanli and  
Bearli," her coat and old straw hat. Again Dete's  
manner becomes very plausible, as she takes off  
Heidi's everyday dress and puts on her Sunday dress.

DETE

There's nothing to worry about.  
You'll have a sleigh ride to  
Mayenfeldt, and a nice trip on  
a train, and I'll buy you a  
present for your birthday.

HEIDI

(doubtfully)  
And can I come right back, for  
my party?

(CONTINUED)

137 (Cont.)

DETE

(evasively)

Didn't I tell you you could?

The Sunday dress is now on, and she hands Heidi her other shoes. She glances nervously toward the window.

DETE

Put these on, and hurry, so we can get back in time.

Heidi sits, takes off her new shoes and puts on the others. Dete wraps her other clothes in a bundle and stands holding her coat and straw hat, with an occasional glance toward the window.

HEIDI

(putting on her shoes)

First I must go up the mountain and tell the Grandfather where I'm going.

Dete's patience is wearing thin. She lifts Heidi to her feet and hurries her into her coat and hat.

DETE

There isn't time. We might miss our train. I'll send word back to him.

Heidi looks very uncertain. Dete pushes her toward the door, but the child jerks herself away.

HEIDI

(desperately)

But I've got to tell him myself!

Dete tries to catch her, but Heidi evades. She looks about, frantically, and her glance rests on her new shoes. She picks them up. An idea comes to her mind.

HEIDI

Do you think -- if I put my birthday shoes by the fire -- he'd know I'm coming back soon?

DETE

(impatiently)

Yes -- yes, of course.

Heidi places the shoes carefully before the fire. Dete seizes her by the hand.

(CONTINUED)

137 (Cont.1)

DETE

Now, come along.

She drags Heidi toward the door, Heidi looking anxiously back at the shoes.

WIPE TO:

138 INT. THE HUT - THE ALM-UNCLE

as he enters, carrying a large pine log. He carries this to the fireplace, puts it down, then looks about the room, surprised to find it empty.

ALM-UNCLE

Heidi!

(he listens for an answer)

Heidi! Where are you?

When there is no reply, he hurries to the door and throws it open. CAMERA FOLLOWS as he goes OUTSIDE.

ALM-UNCLE

(shouting)

Heidi! Where are you?

139 INT. THE HUT

as the Alm-Uncle enters and looks about, anxiously. He sees the open closet door, crosses quickly, looks inside and sees that Heidi's clothes are gone. Now he whirls about and notices, for the first time, her shoes by the fireplace. He crosses quickly and stands staring down at them. They are so carefully arranged, so out of place here that he realizes they were left for a purpose. Now he gives a swift glance toward the closet, as though putting the two facts together in his mind, then turns and strides toward the door.

DISSOLVE TO:

140 EXT. - THE VILLAGE GREEN - DORFLI - HEIDI AND DETE

as they cross toward a horse and sleigh standing in the roadside opposite the church. The Pastor approaches and stops.

141 THREE SHOT - HEIDI, DETE AND THE PASTOR

PASTOR

(pleasantly)

Good day, little Heidi.  
(he bows to Dete)

HEIDI

Good day, Herr Pastor.

PASTOR

(curiously, to Heidi)

Are you going away?

HEIDI

Yes - to Frankfurt, with my  
Aunt Dete.

Before Heidi can say more, Dete indicates the sleigh  
and gives Heidi a little push.

DETE

(nervously, with soft  
sweetness)

Get into the sleigh, dear.

Heidi moves out, reluctantly.

DETE

(obviously uncomfortable,  
but trying to be plausible)

I'm taking her for a little  
visit, Herr Pastor. It --  
(grasping at an idea)

-- it is her birthday.  
(she begins to edge away)

PASTOR

(pleasantly)

Ah -- how kind of you. A  
pleasant journey, Fraulein.

Dete moves out of scene toward the sleigh. He glances  
after her, then turns and goes toward the church.  
Suddenly he sees --

142 MED. LONG SHOT - THE ALM-UNCLE

striding past the church to the green.

## 143 MED. CLOSE SHOT - HEIDI AND DETE

in the sleigh, as Dete, having unhitched the horse, is getting in. Heidi looks off, sees the Alm-Uncle and leaps up. .

HEIDI

Oh ---there's the Grandfather.  
I must go and tell him!

DETE

(violently)  
Sit down! .

She whips up the horse. . Heidi is thrown back in the seat as the horse plunges and carries them out of scene..

## 144 TWO SHOT - THE PASTOR AND THE ALM-UNCLE

as the Alm-Uncle rushes in, wild and breathless, and seizes the Pastor's arm.

ALM-UNCLE

Have you seen her?  
(the Pastor looks  
a question)  
Heidi? She's gone!.

PASTOR

(perplexed)  
Didn't you know? Her aunt  
has taken her to Frankfurt.

ALM-UNCLE

(violently)  
She's stolen her.. Where are  
they?

PASTOR

(shocked)  
Stolen her!  
(he turns, pointing)  
There!

## 145 LONG SHOT - THE SLEIGH

galloping down the street.



150 (Cont.)

Heidi checks herself and draws back, looking at Dete in horror.

HEIDI

Then you - you knew -- all the time!

man

idently

151 CLOSE SHOT - HEIDI

Heidi draws further away as the full realization of what has happened comes to her. Her lips quiver. Her face is tragic.

HEIDI

There's going to be sausage and butter at my party - and I - won't be there. And - and the Grandfather will be lonely without me.

FADE OUT

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154 (Cont.)

Klara has not been listening but watching the clock which now strikes seven. She sits forward in her chair.

KLARA

(excitedly)

It's time for them to be here,  
Fraulein.

ROTTENMEIER

(warningly)

Remember, Klara. No excitement.  
You're still an invalid.

Klara obediently folds her hands and sinks back, reminded of her invalidism. Fraulein Rottenmeier notes this with secret satisfaction, then continues her reading.

ROTTENMEIER

(reading)

"The habit of interruption should  
always be frowned upon. The well-  
bred young lady always waits until  
her elders are silent --"

KLARA

(interrupting)

I wonder what she'll be like?

ROTTENMEIER

(trying to be  
patient)

Your father expects a healthy,  
unspoiled mountain child, of your  
age, who will share your studies.  
Personally, I think the whole plan  
is a mistake.

KLARA

Papa thought it might be good for  
me to have a playmate.

ROTTENMEIER

(virtuously)

You have me. Don't I give you  
my entire time and devotion?

KLARA

(politely)

Yes, and it's very kind of you --  
but I don't have much fun.

## 155 EXTERIOR THE FRONT STEPS - DETE AND HEIDI

They are coming up the steps. CAMERA FOLLOWS them to the imposing front door on which there is a large knocker. Dete lifts it and raps. The door opens and Sebastian, a tall English butler with a supercilious manner, appears and stares in astonishment at Heidi's odd appearance.

SEBASTIAN

(over Heidi's head)

Where did you pick that up?

Heidi looks at Dete, mystified, to see what she has picked up.

DETE

(indignantly)

She's my niece.

SEBASTIAN

(again over

Heidi's head)

How unfortunate for the poor child.

He evidently dislikes Dete. Heidi has been studying Sebastian with interest, impressed by his uniform, his size, his aloof manner. Now she finds his eyes bent on her.

HEIDI

(in awe)

Are you the King, here?

(he gives her a

startled, quiz-

zical glance)

You look like a king.

SEBASTIAN

(amused, with

pretended gravity)

Ah, little Fraulein -- if the rest of the world could see with your eyes!

(he opens the door

with an elaborate

bow to Heidi)

There's evidently a person under that extraordinary hat.

Dete enters, with an impudent swagger. Heidi follows.

## 156 INTERIOR THE LIBRARY - KLARA AND FRAULEIN ROTTENMEIER

Klara is leaning forward. The SOUND of VOICES COMES OVER.

(CONTINUED)

156 (Cont.)

KLARA  
(excitedly)  
There they are!

ROTTENMEIER  
(warningly)  
Calm yourself, Klara.

Sebastian opens the door. He is now the formal butler.

SEBASTIAN  
They are here, Fraulein.

KLARA  
(as though on friendly  
terms with him)  
Oh, Sebastian -- what is she like?

SEBASTIAN  
(smiling toward her  
with meaning)  
Highly intelligent. Do not be  
misled by the hat.

Fraulein Rottenmeier shows annoyance at this interchange.

ROTTENMEIER  
(sharply)  
Show them in!

He acknowledges her annoyance with an ironical bow, steps aside for Dete and Heidi to enter, then closes the door. Fraulein Rottenmeier rises and crosses toward them.

157 THREE SHOT - DETE, HEIDI AND ROTTENMEIER

Fraulein Rottenmeier considers Heidi's odd appearance with cold dislike.

HEIDI  
(holding out  
her hand)  
How do you do, Fraulein Rottenmeier?

ROTTENMEIER  
(ignoring the hand)  
What is your name?

HEIDI  
Heidi.

(CONTINUED)

157 (Cont.)

ROTTENMEIER

Heidi! Ridiculous. What name did they give you when you were baptized?

HEIDI

(simply)

I don't remember that.

ROTTENMEIER

(glaring)

Are you being impudent?

DETE

(quickly)

No, Fraulein. She didn't understand. She was baptized Adelheid.

ROTTENMEIER

Hm -- she looks too young. How old is she?

DETE

(uncomfortably)

She's older than she looks. She's nearly eleven.

HEIDI

(drawing away)

Aunt Dete doesn't tell the truth. I'm eight years old today.

(adding, sadly)

The Grandfather was going to give me a birthday party.

158 WIDER ANGLE - INCLUDING KLARA

who is leaning forward and watching this with interest.

ROTTENMEIER

How far have you gone in school?

HEIDI

(simply)

I've never gone at all.

Fraulein Rottemmeier glares at her. She is about to explode but checks herself and motions Dete outside. They go into the hall and close the door, leaving Heidi and Klara in the library.

Heidi turns toward Klara who beckons to her, and she crosses.

An argument is in progress. Dete is about to speak.

ROTTENMEIER

(angrily)

That's enough! You will take that impossible child back!

DETE

(impertinently)

You'll have to give me more expense money, then, and the fifty marks Herr Sesemann promised.

ROTTENMEIER

You dare to speak to me like that! I'll not give you one pfennig.

DETE

(impudently)

You'd better. I've brought just the kind of child Herr Sesemann asked for.

(then adds, meaningly)

Unless you've got your own reasons for not wanting her.

Fraulein Rottermeier is disconcerted for a moment, then pulls herself together.

ROTTENMEIER

(violently)

Get out, and take your wretched niece with you.

DETE

(insolently)

All right, but you'll give me the money, or I'll write to Herr Sesemann. You think I don't know what your little game is? -- A rich widower and his sick child! You don't want Klara to get well -- not yet -- not until you've made him think his little darling can't live without you.

Fraulein Rottermeier looks murderous, but presently her eyes lower under Dete's impudent gaze. Slowly, with repressed fury, she takes her pocketbook from her dress, counts out fifty marks. Dete takes the money, half turns and, with a malicious smile, adds:

DETE

Now you can get rid of "the impossible child" yourself. Send her to the police, for all I care.

She moves out and Fraulein Rottermeier stands glaring after her.

161 INT. THE LIBRARY - KLARA AND HEIDI

Heidi is seated near Klara, leaning forward and finishing the story of her life on the mountain.

HEIDI

I'm afraid the Grandfather will be worried. He didn't know I was going away. So I must go back, tomorrow.

KLARA

(looking at her  
curiously)

Didn't Dete tell you?

HEIDI

What?

KLARA

That you're to live here with me?

HEIDI

(startled, incredulous)

No. She didn't tell me!

KLARA

(surprised)

You see, my mama is dead and my papa's business keeps him in Paris most of the time. And I haven't anyone to play with.

HEIDI

(leaping up, frightened)

I can't live here! I'm going back to the Grandfather, right away!

162 WIDER ANGLE - INCLUDING FRAULEIN ROTTENMEIER

as she crosses the room toward them.

ROTTENMEIER

(still angry)

Indeed you are!

163 THREE SHOT

KLARA

Oh no. I like her.

Heidi stands, bewildered, looking from one to the other. Fraulein Rottenmeier ignores Klara.

(CONTINUED)

163 (Cont.)

ROTTENMEIER

(to Heidi)

Sebastian will take you home in  
the morning.

Heidi stands uncertainly. Klara sits forward, her  
eyes flashing.

KLARA

(with sudden force)

No -- I want her to stay!

ROTTENMEIER

That is for me to decide. I know  
what is best for you, Klara.

KLARA

(almost violently)

No, no -- Papa sent for her, and  
you've got to wait till he comes  
home.

Klara is leaning forward, feverish with excitement.  
Fraulein Rottenmeier looks at her and there comes into  
her face an expression of secret satisfaction. She  
goes to Klara, puts her back in her chair and draws  
the rug over her knees. Her manner suggests that she  
is trying to give her words a hypnotic effect.

ROTTENMEIER

Klara -- you're not strong enough  
for such excitement. You will make  
yourself ill.

KLARA

(hysterically)

Yes, I will -- I know I will --  
if you don't let me keep Heidi!

HEIDI

(desperately)

But Klara -- I can't stay!

Fraulein Rottenmeier stops Heidi with a gesture, then  
smoothes Klara's forehead with a rhythmical motion.

ROTTENMEIER

Quiet, dear, quiet! Remember  
what a sick little girl you are.

Klara sinks back as though the old spell were at work,  
then looks up.

KLARA

(pathetically)

You do want me to get well, don't  
you, Fraulein?

(CONTINUED)



163 (Cont. 1)

ROTTENMEIER

How can you ask?

KLARA

(pleading)

Then, please let me keep Heidi.

After a moment's hesitation Fraulein Rottenmeier speaks as if making a generous concession.

ROTTENMEIER

Very well -- for the present.

Heidi comes up and stands before Klara.

HEIDI

(desperately)

You can't keep me here! The Grandfather is waiting. He doesn't know where I am!

164 WIDER ANGLE

as Sebastian enters.

SEBASTIAN

Dinner is served.

165 THREE SHOT - HEIDI, KLARA AND FRAULEIN ROTTENMEIER

Klara reaches out and takes Heidi's hand.

KLARA

(placatingly)

You'll like it here, Heidi. We'll have such good times together. And Fraulein can send word to your grandfather.

HEIDI

Oh no -- Aunt Dete must take me home.

Fraulein Rottenmeier takes the handle bar of Klara's chair.

ROTTENMEIER

Dinner is waiting. We will attend to that in the morning.

Heidi thinks this means that she is to go home.

(CONTINUED)

165 (Cont.)

HEIDI

(reassured)

Oh -- then it's all right? I can go?

ROTTENMEIER

(firmly)

I said, in the morning, Adelheid.

Fraulein Rottenmeier pushes Klara toward the door.

WIPE TO:

166 THE DINING ROOM

Fraulein Rottenmeier is seated at the head of the table. Klara's wheel chair is being pushed up by a sad-eyed, timid-looking maid, who is obviously afraid of Fraulein Rottenmeier. Heidi, looking very tired, is climbing up on a chair on which an additional cushion has been placed, with Sebastian standing by. He now goes and stands behind Fraulein Rottenmeier, who, with hands folded and a solemn expression, is waiting to say Grace. Klara and the two servants have composed their faces for the prayer. Heidi, not aware of this, is looking about with interest. She fingers the knives and forks with awe, then picks up a knife and accidentally touches her glass with it. The glass gives out a bell-like sound and Heidi taps it again and listens, fascinated.

ROTTENMEIER

(in an ominous tone)

Adelheid! I am waiting.

Heidi looks quickly at Klara, sees her devout attitude, then folds her hands and bows her head.

ROTTENMEIER

(as though it were a

solemn but empty formula)

"For what we are about to receive,  
the Lord make us duly thankful."

Heidi's eyes are still closed and her head bowed when the rest have looked up. She has never heard Grace said before and feels that this is like the occasion of her evening prayer.

167 CLOSE SHOT - HEIDI

HEIDI

(in rather a

sleepy tone)

And God bless Grandfather and  
Swanli and Bearli, and make me  
a good little girl, Amen.

170 (Cont.)

ROTTENMEIER

(icily)

Put it back.

Heidi reluctantly replaces the roll. Sebastian coughs discreetly and Heidi turns to discover the tray.

171 TWO SHOT - SEBASTIAN AND HEIDI

She looks at the various dishes, uncertainly, then her eyes grow startled as she discovers the false-hare. Now she blinks rapidly and looks up at Sebastian, pointing at the meat. The side next her is whole.

HEIDI

(very low, confidential)

What's that?

SEBASTIAN

It is technically known as "false-hare." I think you'll find it very tasty. Will you serve yourself?

Heidi takes the serving spoon, starts to touch the "false-hare," then draws back.

HEIDI

(uncertainly - she swallows)

I -- I think I'd rather just have some cheese.

172 GROUP SHOT

Klara is giggling, Fraulein Rottenmeier disgusted.

ROTTENMEIER

(with an ironical glance toward Klara)

Evidently our little friend has no idea of table manners. Bring me the tray, Sebastian.

He takes the tray to her.

ROTTENMEIER

Now watch, Adelheid.

(beginning the pantomime of lifting food from the tray to her plate, doing it with an elaborate elegance)

This is the way civilized people serve themselves.

(CONTINUED)

172 (Cont.)

The tray is on her left, Heidi on her right, so she does not see that the child, with a serious but sleepy face, is imitating her movements, exactly, being elaborately elegant, herself. Klara, seeing this, begins to titter. At the sound, Fraulein Rottenmeier turns to discover what Heidi is doing, and stiffens with anger.

ROTTENMEIER

Stop!

Sebastian and the maid are both smiling. Fraulein Rottenmeier catches them and motions them out.

ROTTENMEIER

You may go.

Sebastian and the maid go out.

173 CLOSE GROUP SHOT

as Heidi looks up wondering what is wrong, her hands stopped in mid-air. Klara is laughing. Fraulein Rottenmeier turns on her in reproof.

ROTTENMEIER

This is not humorous.

Klara tries to stop, but one giggle escapes. Fraulein Rottenmeier turns to Heidi.

ROTTENMEIER

You are not in your barbarous hut  
in the Alps, now, but in a cultured  
home -

Heidi has tried to be attentive but she is very sleepy. Now her eyelids begin to droop and she yawns.

ROTTENMEIER

Adelheid -- Did I actually see  
you -- yawn?

(Heidi looks startled)

I am horrified!

Heidi catches herself in the beginning of a second yawn and smothers it. Klara sees this and is afraid of what may happen.

174 TWO SHOT - KLARA AND FRAULEIN ROTTENMEIER

KLARA

(protesting, quickly)  
Don't scold her. She's had such  
a hard day.

(CONTINUED)

174 (Cont.)

Fraulein Rottermeier speaks to Heidi through Klara.

ROTTENMEIER

I am trying to be patient, Klara, but it is the height of impropriety to yawn at the dinner table. A yawn at any time is a sign of disrespect -- and lack of control. It shows that the attention is wandering and that the young person is not interested in the improvement of her mind.

Klara is looking off toward Heidi, and now can't help giggling at what she sees. Fraulein Rottenmeier turns, quickly, and swells with anger.

175 CLOSE SHOT - HEIDI

fast asleep in her chair.

FADE OUT

FADE IN ON

176 HEIDI'S BEDROOM - MORNING - CLOSE SHOT - HEIDI  
asleep in a high canopied bed.

The SOUND of the wind blowing COMES OVER. As it draws through the shutters it makes a noise like the sighing of Heidi's pines. Her eyelids flutter as she half-wakes, hears the sound and thinks herself back in the loft.

HEIDI  
(calling softly)  
Whoo - oo.

Now, as her eyes open, they grow startled. She sits up and looks about.

177 FULL SHOT  
as Heidi glances about, bewildered. She still thinks she must have heard her pine trees and now gets quickly out of bed, runs to the window and looks out.

178 EXTERIOR - LONG SHOT - HOUSES AND COBBLED STREETS  
as seen by Heidi from the window.

179 CLOSE SHOT - HEIDI  
as she stares out, then turns back and considers the room, sighing unhappily. CAMERA MOVES with her as she crosses slowly to the washstand and looks with sad curiosity at the soap, colored and shaped like some fruit, and at the linen towels embroidered with scenes from nursery rhymes. Her interest in these makes her forget her loneliness for a moment. She smells the soap, then takes a bite and makes a wry face. Now she pours water into the bowl, washes her face and hands, then wonders what to dry them on. She fingers one of the towels and decides that it is much too beautiful to use, so dries herself on the washcloth.

180 WIDER ANGLE - TAKING IN THE DOOR  
as Fraulein Rottenmeier opens it and looks in.

(CONTINUED)

180 (Cont.)

ROTTENMEIER

(crisply)

Breakfast in ten minutes,  
Adelheid. We insist on  
punctuality in this household.

She turns away.

181 CLOSE SHOT - HEIDI

She is interested in the unfamiliar word. She  
repeats it carefully.

HEIDI

Punc - tu - ality.

182 A WIDER ANGLE - TAKING IN THE DOOR

Fraulein Rottenmeier puts her head in again.

ROTTENMEIER

(sharply)

Don't dawdle!

Heidi sends a resentful glance after Fraulein  
Rottenmeier as she disappears. Then an idea enters  
Heidi's mind. She takes one of the towels and begins  
to twist it.

183 THE UPPER HALL - SEBASTIAN AND KLARA

Sebastian is wheeling Klara out of her bedroom and  
down the hall.

184 MED. CLOSE SHOT - HEIDI

She has shaped the towel into an imitation of Fraulein  
Rottenmeier's eccentric headdress. She places it on  
her curls, and, as she looks at herself in the mirror,  
gives a sleepy yawn, which reminds her of the scene  
last night. She assumes a severe expression.

HEIDI

(in imitation of

Rottenmeier's manner)

Adelheid -- (a yawn) -- it is  
the height of --

(hesitating)

-- of punc-tu-ality -- to yawn  
at the dinner table.

185 MED. CLOSE SHOT - KLARA AND SEBASTIAN

They have been watching Heidi at the mirror and both are smiling. Klara places her finger to her lips, motioning for silence. Sebastian tiptoes down the hall, pushing the wheel chair, CAMERA MOVING with them.

KLARA

(smiling up)

Isn't Heidi the funniest little thing? I'm so glad she's going to stay.

SEBASTIAN

(surprised)

Is she?

KLARA

(sympathetically)

Yes, but she doesn't know it -- The poor dear thinks she's going home today.

(as though persuading herself)

-- But she'll be happier here, don't you think so? And -- and I'll have lots of my old dresses made over for her.

SEBASTIAN

(with a little smile)

And do you think you could manage a new hat?

DISSOLVE TO:

186 THE LIBRARY - HEIDI AND KLARA

A table is set for lessons, with books, pencils, pens, and an open bottle of ink. Klara is in her chair as Heidi enters.

HEIDI

I wonder where Aunt Dete is?  
It's time we started.

Klara hesitates, disconcerted. Then she tries to divert Heidi's mind.

KLARA

Oh - don't think about that, now. We're going to have our lesson with Fraulein in a minute.

(CONTINUED)



186 (Cont.)

HEIDI

(doubtfully)

Well -- maybe I could just  
this once -- if there's time.

(considering Klara,  
sympathetically)

I'll be sorry to leave you. I  
hope you'll begin to walk soon,  
and not have to sit in that  
chair.

Klara seizes upon this sympathy and tries to appeal  
to it.

KLARA

(wistfully)

Fraulein says perhaps I'll  
never walk again.

Heidi is for the moment diverted from her preoccupa-  
tion about leaving.

HEIDI

(encouragingly)

Well, Goat-Peter said I'd  
never learn to read, but the  
Grandfather told me I could,  
and I did.

She explores Klara's back with her fingers, then her  
own.

HEIDI

(judicially)

Your back feels just like mine.

(feeling Klara's  
legs)

And your legs do, too. I should  
think you could walk, if you  
wanted to enough. Why don't  
you try?

KLARA

(looking frightened)

Oh, I wouldn't dare!

HEIDI

(practically)

Why not?

KLARA

(startled)

I might fall.

(CONTINUED)

186 (Cont. 1)

HEIDI

You could lean on me. I'm  
pretty strong.

Klara looks at Heidi, her eyes growing wide.

KLARA

Do you really think I could  
walk?

HEIDI

You could try -- then we'd  
find out.

As though hypnotized by this startling idea, Klara  
pushes the rug from her knees, takes hold of the arms  
of her chair and reaches one foot toward the floor.

HEIDI

Now, put your hand on me.

But as Klara's foot touches the floor and she puts a  
little weight on it, we see fear come into her eyes.  
She gives a startled scream and draws back, casting  
a frightened glance toward the door as the SOUND of  
footsteps COMES OVER from the hall.

KLARA

(quickly)

Don't tell Fraulein!

She puts the rug over her knees, and assumes the  
expression of an invalid.

187 WIDER ANGLE

as Fraulein Rottenmeier enters. She pushes Klara's  
chair to the school table, then points to the other  
chair.

ROTTENMEIER

Sit down, Adelheid.

Heidi sits at the table and there discovers an  
illustrated book of fairy tales. She picks it up and  
opens it as Fraulein Rottenmeier crosses to a desk  
and takes out a large cardboard box. She returns  
with this, opens it and spills on the table squares  
of cardboard on which are the letters of the Alphabet.

188 TWO SHOT - HEIDI AND KLARA

as Heidi points to the book and looks up.

(CONTINUED)

188 (Cont.)

HEIDI

Oh, I know this story.

(reading, accurately)

"A little brother and sister  
were once playing by a well,  
and while they were thus  
playing, they both fell in --"

She pauses and looks up as Klara begins to laugh.

189

THREE SHOT

as Fraulein Rottenmeier stares down at Heidi angrily.

KLARA

(indicating the  
cardboard letters)

That's a joke on you, Fraulein.

Fraulein Rottenmeier bristles, suspecting that Heidi  
has deliberately made fun of her.

The SOUND of a horn blown outside in the street COMES  
OVER. This sounds exactly like Goat-Peter's horn.  
Heidi lifts her head, sharply, listening. As the  
SOUND COMES OVER a second time, she leaps to her feet,  
upsetting the table, spilling the ink over Fraulein  
Rottenmeier's dress and the carpet, and dashes from  
the room. Fraulein jumps back, looking in dismay at  
the spreading ink spots.

ROTTENMEIER

(calling)

Sebastian!

She crosses and gives the bell cord an angry tug. As  
she brushes at the ink spots on her dress, Sebastian  
enters, lifts an amused eyebrow as he sees the state  
of things, then waits for orders.

ROTTENMEIER

(furiously)

Find Adelheid and bring her to  
me!

Sebastian turns and goes out.

190

EXTERIOR THE FRONT STEPS - HEIDI

as Heidi rushes out of the door and stands looking  
excitedly down the street. Again the SOUND of the  
horn COMES OVER from around the corner.

191 MED. LONG SHOT - AN OLD CART

driven by a Fish Peddler comes around the corner into the street. He puts a ram's horn to his lips and blows, making the SOUND Heidi has heard.

192 MED. CLOSE SHOT - HEIDI

as her eager face clouds with disappointment. Sebastian enters. She turns to him, pathetically.

SEBASTIAN

Well - little Miss Hasty-pudding?

HEIDI

I thought it was Goat-Peter looking for me.

The SOUND of the Peddler's VOICE COMES OVER.

PEDDLER'S VOICE

Fresh fish! Fresh fish!

HEIDI

But it wasn't Goat-Peter at all.

SEBASTIAN

I'm sorry, but a very spotty and sputtering Fraulein is looking for you.

He takes her hand and turns toward the door.

WIPE TO:

193 INTERIOR - THE LIBRARY - KLARA AND FRAULEIN ROTTENMEIER

Heidi enters and crosses slowly, looking in dismay at the damage she caused.

ROTTENMEIER

(pointing)

See what you've done - the rug - my dress - ruined!

HEIDI

(dismayed)

Oh -- I didn't mean to do that! I was just looking for Goat-Peter.

ROTTENMEIER

Goat-Peter?

(CONTINUED)

193 (Cont.)

KLARA

(quickly)

You don't understand, Fraulein --

HEIDI

(sadly)

I thought I heard his horn,  
but it was only a fresh fish  
man.

ROTTENMEIER

There is no excuse for such  
conduct. You shall be punished.

Heidi squares her shoulders, bravely. Fraulein  
Rottenmeier seizes her by the arm as though to march  
her from the room.

KLARA

Don't you touch her! I'll  
write Papa!

Fraulein Rottenmeier pauses, hesitates, then sees the  
way out. She goes to Klara, all solicitude, arranges  
the rug and pushes her gently back in the chair.

ROTTENMEIER

There, dear - don't excite your-  
self. I had forgotten that it  
might upset you.

(turning to Heidi)

Adelheid -- you shall spend  
the rest of the day in your  
room.

HEIDI

(startled)

Oh -- I can't do that. Aunt  
Dete is going to take me home.

A malicious gleam comes into Fraulein Rottenmeier's  
eye. She has discovered a way to punish this child.

ROTTENMEIER

Your Aunt went away this morning.

HEIDI

(in consternation)

She - went away! But she's  
coming back?

ROTTENMEIER

No, she's not! -- I discharged  
her.

(CONTINUED)

193 (Cont. 1)

HEIDI

(wildly)

But she's got to take me home  
to the Grandfather!

ROTTENMEIER

(almost with  
pleasure)

I'm afraid not. She cares  
nothing about you.

Heidi is too stunned to reply. Klara has been  
watching this with increased sympathy.

KLARA

(protesting)

Oh -- Fraulein -- don't!

ROTTENMEIER

(ignoring Klara)

I doubt whether you will ever  
see your Aunt Dete again.

Heidi stands as though stunned.

WIPE TO:

194 THE GREEN - DORFLI - FULL SHOT

The Pastor and three or four men of the village are  
talking together, as the Alm-Uncle comes by the  
church and crosses the green, a pack on his back, an  
alpenstock in one hand and a bag of goat cheeses in  
the other. The men see him and watch in sympathetic  
silence as he comes toward them.

195 GROUP SHOT - ALM-UNCLE, THE PASTOR AND VILLAGERS

There is an air of grim strength and determination  
about the Alm-Uncle as he comes up. He would have  
gone by with only a nod but the Pastor stops him.

PASTOR

(kindly)

You are going for the child?

ALM-UNCLE

I am.

(CONTINUED)

195 (Cont.)

He seems hardly aware of the group, his eyes are on the distance as though he is impatient to get on with his mission.

PASTOR

You're not walking all the way to Frankfurt! It is more than a hundred miles.

ALM-UNCLE

I shall get there.

The Pastor and villagers glance at one another. The Alm-Uncle moves as though to leave. The Pastor begins to take out his wallet.

PASTOR

Wait, Neighbor.

Each of the villagers, understanding the Pastor's action, likewise take out money. The Pastor smiles in appreciation of this and speaks for the group.

PASTOR

Let us lend you enough for your railway fare.

ALM-UNCLE

(quietly)

It is good of you, friends -- but my legs will carry me. And I have money to bring us back on the train.

He gives them a little courteous nod and turns away, his eyes already on that clear objective.

196 MED. FULL SHOT - THE GROUP

The men in the group turn and watch him with admiration.

VILLAGERS

(ad lib)

Goodbye, Adolph - and good luck.

PASTOR

God speed you, Neighbor.

WIPE TO:

197 INTERIOR - DOOR OF HEIDI'S BEDROOM - MED. CLOSE SHOT

Heidi comes out cautiously, her bundle in her hand, wearing her coat and old straw hat. Her expression is determined, as she looks about to see if the coast is clear. CAMERA MOVES with her as she tiptoes to the stairs and tries the top step. It creaks and she draws back, then tries it again, in another spot. Again it creaks, so she gives up the stairs and slides down the bannister.

IN THE HALL she looks about carefully, then goes to the front door, but just as she is opening it Fraulein Rottenmeier appears coming from the drawing room. She pauses, staring at Heidi, then crosses to her slowly.

198 TWO SHOT - HEIDI AND FRAULEIN ROTTENMEIER

ROTTENMEIER

(ominously)

What does this mean?

HEIDI

(frightened)

You mustn't stop me!

ROTTENMEIER

What is in that bundle?

She takes the bundle, opens it and discovers Heidi's dresses.

ROTTENMEIER

So -- you were running away!

HEIDI

I wasn't running away. I was just going home by myself.

Fraulein Rottenmeier has discovered something else in the bundle, and now holds up two white rolls.

ROTTENMEIER

(calling)

Sebastian!

Sebastian enters and takes in the situation at once. His face shows sympathy. Fraulein Rottenmeier holds out the white rolls to him, disdainfully.

ROTTENMEIER

Throw these in the dust bin.

HEIDI

(desperately)

Oh no! They're for the Grandmother. -- She can't eat her black bread.

(CONTINUED)



198 (Cont.)

Fraulein Rottenmeier ignores this, looks down at Heidi, seizes her straw hat and holds this out to Sebastian, who looks at it wryly.

ROTTENMEIER

Throw this wretched thing away, too.

HEIDI

Oh - not my hat! I need that to go home!

Sebastian hesitates, looking both at Heidi and the hat with a changed expression.

ROTTENMEIER

That is all, Sebastian.

He goes, after a sympathetic glance at Heidi. Suddenly Heidi grabs Fraulein Rottenmeier's skirt, pleading wildly, incoherently.

HEIDI

If you stop me, I'll run away again. I can't stay here! There aren't any pine trees, or any mountains; and the Grandfather doesn't know where I am. You've got to let me go!

ROTTENMEIER

That's enough of this nonsense. You're not going home until I send you.

Heidi breaks into wild sobbing. Fraulein Rottenmeier thrusts Heidi's bundle into her hands and gives her a push.

ROTTENMEIER

Now, you march upstairs. And if you leave your room again today, you will be whipped.

Heidi turns and goes slowly up the stairs.

WIPE TO:

199

HEIDI'S BEDROOM - HEIDI

as she enters, sobbing hopelessly, takes her coat and dresses and hangs them up in the closet. Presently the door is opened, cautiously, and Sebastian enters, Heidi's straw hat in his hand.

(CONTINUED)

199 (Cont.)

SEBASTIAN  
(sympathetically)  
Keep the old chin up; little  
Fraulein.

(holding out  
the hat)  
Here's your precious bonnet.

Heidi takes the hat with pitiful eagerness. Sebastian goes to the door, then turns:

SEBASTIAN  
Under the bed, don't you think -  
if we're to outwit the dust  
bin?

He goes out. Heidi sits on the edge of the bed with her hat.

200 CLOSE SHOT - HEIDI

as she smoothes the ribbon and straightens the crown, an occasional dry sob coming up in her throat. Presently she looks up.

201 A WIDER ANGLE

as the door begins to open, slowly. Klara wheels herself into the room, motions for silence, pushes the door shut, then wheels herself across to Heidi.

202 TWO SHOT - HEIDI AND KLARA

Klara has been crying, too.

KLARA  
(tremulously)  
Oh, Heidi -- I -- I didn't  
know you wanted to go home so  
much!

Heidi only sobs in reply.

KLARA  
But you mustn't run away again!  
Promise you won't.

HEIDI  
(drawing back)  
Oh no -- I couldn't promise!

(CONTINUED)

202 (Cont.)

KLARA

You must! You'd never find  
the way. Something dreadful  
would happen!

HEIDI

(desperately)

I've got to go! The Grand-  
father is waiting!

Klara considers her sorrowfully, then comes to a  
decision. She puts out a hand and draws Heidi near  
her.

KLARA

Heidi -- Papa is coming for  
Christmas. That's only two  
weeks more. If -- if you still  
feel homesick, then, I'll ask  
him to send you back.

Heidi weighs this, doubtfully.

HEIDI

Are you -- sure he will?

KLARA

Oh yes -- he'll do it for me.

HEIDI

(bravely, after  
a pause)

All right -- I won't run away.  
I promise.

FADE OUT

FADE IN ON

203 A SERIES OF SUPERIMPOSED MONTAGE SHOTS

showing the Alm-Uncle's journey across country  
toward Frankfurt. He is climbing a cliff; crossing  
a river; sleeping under a pine tree in a snow storm;  
staggering through drifted snow.

FADE OUT

FADE IN ON

204 EXT. FRANKFURT - CHRISTMAS MORNING

Bells are ringing, groups of musicians and carol singers are strolling about the snowy streets.

WIPE TO:

205 HEIDI'S BEDROOM - MED. CLOSE SHOT - HEIDI

She is standing before her mirror studying the effect of a new dress, new shoes and stockings. A hat box stands on the bureau. Presently she sees in the mirror Sebastian entering. He comes toward her as she turns.

206 TWO SHOT - HEIDI AND SEBASTIAN

HEIDI

I'm all new - to meet Klara's papa.

SEBASTIAN

(considering her  
gravely)

And I must say very impressive!

Heidi takes a hat out of the box and holds it up.

HEIDI

And just look at this!

SEBASTIAN

(with assumed  
relief)

Ah - I was hoping for a new hat.

HEIDI

(putting the hat  
down firmly)

But I'm not going to wear my new clothes when I go home today.

SEBASTIAN

No?

HEIDI

The Grandfather might not know me.

SEBASTIAN

So, you're leaving us today, are you?

(CONTINUED)

206 (Cont.)

HEIDI

(confidently)

Oh yes -- Klara is going to ask her papa to send me.

SEBASTIAN

Well, he'll be here in a few moments. I came to tell you that, when you meet him you're to say, "How do you do, Gracious sir," and make a little curtsy.

HEIDI

(doubtfully)

What's that?

SEBASTIAN

It goes like this.

He makes a motion as though spreading his skirts and makes a deep curtsy. Heidi laughs, gaily.

HEIDI

That's a funny way to say how do you do.

SEBASTIAN

(smiling)

Quite -- but hadn't you better practice it?

Heidi considers, then concentrates on her lesson.

HEIDI

(holding out her hand)

How do you do, Gracious sir?

She tries the curtsy and isn't satisfied. Sebastian goes to the door, turns, and sees her nearly sit down as she attempts another curtsy.

SEBASTIAN

That ought to do it.

He goes out, smiling.

207

IN THE HALLWAY - FRAULEIN ROTTENMEIER

The hallway is decorated for the Christmas season. Fraulein Rottenmeier is standing before a large mirror, giving herself a last minute inspection, evidently in a state of nervous anticipation. She has on a new dress which is rather becoming, and

(CONTINUED)

207 (Cont.)

a new headdress with which she is not quite satisfied. She removes this to consider the effect, and as she does so a tortoise shell comb falls on the rug. She is fluffing her hair a little as Sebastian enters from the doorway and smiles sardonically, as though aware of the meaning of this preparation. He stoops, picks up the comb and hands it to her, gravely.

SEBASTIAN

(overdoing his  
manner)

Permit me.

She takes the comb, her manner showing annoyance at being discovered in such a situation.

208 EXT. SESEMANN HOUSE

The family sleigh drives up with Johann and the Footman on the box, Herr Sesemann inside. He is an austere, well-set man in his forties, with a clipped precise speech and a manner of authority. The Footman jumps down, takes the rug from his knees and Herr Sesemann gets out. Sebastian comes down the steps, his face showing pleasure.

SEBASTIAN

A merry Christmas to you, sir.

HERR SESEMANN

(giving him a cordial  
pat on the back)

And a merry Christmas to you,  
Sebastian.

The manner of these two suggests that the relationship is an old and friendly one. Herr Sesemann goes toward the steps.

209 INT. THE HALLWAY - FRAULEIN ROTTENMEIER

as she glances nervously through the open door, then composes herself for the meeting with Herr Sesemann. Her headdress has disappeared. She has evidently decided that she looks better without it. As Herr Sesemann enters, followed by Sebastian, she goes toward him.

ROTTENMEIER

(turning on the charm)

Welcome, Herr Sesemann.

210

THREE SHOT - FRAULEIN ROTTENMEIER, HERR SESEMANN  
AND SEBASTIAN

Herr Sesemann removes his right glove and takes the hand Fraulein Rottenmeier is holding out. His manner to her is pleasant but reserved.

HERR SESEMANN

Thank you, Fraulein Rottenmeier.

(in a changed tone)

How is Klara?

During the following dialogue, Sebastian is busy taking Herr Sesemann's gloves, stick, hat and overcoat and placing these in the hall closet.

ROTTENMEIER

(with a sigh)

As well as may be expected, considering what we've been through.

(he looks a question)

I didn't want to disturb you by writing, but the child Dete brought is impossible.

HERR SESEMANN

(giving her his  
grave attention)

Indeed?

ROTTENMEIER

Her manners are dreadful, and she excites Klara to do things beyond her strength. I have been seriously worried.

Sebastian's face wears a sardonic look which is not seen by either of them.

HERR SESEMANN

I'm sorry to hear that. Why didn't you send the girl away?

ROTTENMEIER

(helplessly)

Klara took an absurd fancy to the child, and I hadn't the heart to cross her. You know I am foolishly fond of dear Klara.

Again Sebastian's expression is ironical.

ROTTENMEIER

(continuing)

But I hope you will act immediately, for the sake of Klara's health.

Klara's VOICE COMES OVER from the library.

(CONTINUED)

212 (Cont.)

HERR SESEMANN

(mystified)

Fraulein seems to think she  
excites you beyond your strength.

KLARA

I like to be excited, and she  
makes something funny happen  
all the time. Oh, Papa -- she's  
the dearest little thing!

Her words and her appearance are impressive, and  
his puzzlement grows.

HERR SESEMANN

Well, darling - something has  
had an astonishing effect on you.

KLARA

I didn't have much to look  
forward to, before. Now, when  
I wake up, I think -- I'm going  
to spend the day with Heidi.

(her face clouds)

I don't see why Fraulein  
doesn't like her.

HERR SESEMANN

(puzzled)

Nor I. It's very odd.

213 A WIDER ANGLE - TAKING IN THE DOOR

as Sebastian ushers Heidi in, formally.

SEBASTIAN

This, sir, is Fraulein Heidi.

He closes the door as Heidi crosses rather timidly.

214 THREE SHOT - HEIDI, KLARA AND HERR SESEMANN

Herr Sesemann rises, watching her curiously as  
she comes toward him.

HERR SESEMANN

How do you do, Heidi?

Heidi seriously concentrates on what she has to do.

HEIDI

How do you do, Sir Gracious?

(CONTINUED)



214 (Cont.)

She attempts the curtsy and sits down, hard. Klara and Herr Sesemann both laugh. Heidi looks up from the floor deeply chagrined at her failure, but Herr Sesemann's friendly smile reassures her. She picks herself up.

HEIDI

(uncertainly)

I didn't do that very well.  
Shall I try again?

HERR SESEMANN

(with a chuckle)

No -- you could scarcely  
improve on that.

He and Klara exchange a smile of comprehension. The little episode has shown him why she is so amused at this child. We see that he has taken an immediate liking to her. The SOUND of carol singers COMES OVER from outside.

KLARA

(gaily, to Heidi)

We're going to the Christmas  
tree, in a minute.

(turning to her  
father)

You'll never guess what your  
present is -- will he, Heidi?

The children exchange a secret smile.

HERR SESEMANN

(smiling and  
playing up)

Let me see -- is it animal,  
vegetable, or mineral?

HEIDI

Well -- I suppose it's sort  
of -- animal.

HERR SESEMANN

Ah, I have it. It's a Shetland  
pony.

All three laugh gaily over this.

215 CLOSE SHOT - FRAULEIN ROTTENMEIER

as she enters on their laughter. Her face shows  
surprise, then uneasiness.

(CONTINUED)

215 (Cont.)

ROTTENMEIER

(coldly)

We are ready for the ceremony,  
Herr Sesemann.

She starts toward them.

216 GROUP SHOT - HEIDI, KLARA, HERR SESEMANN

KLARA

(gaily)

Come on, Sir Gracious.

He smiles and takes the handle of Klara's chair as Fraulein Rottenmeier comes into the scene and goes to her.

ROTTENMEIER

(with nervous  
solicitude)

Try not to excite yourself,  
Klara. Remember, you tire  
easily.

KLARA

(with pretended  
weakness)

Yes, Fraulein.

She and Heidi exchange a meaning glance as Herr Sesemann begins to push the chair toward the door.

217 THE DRAWING ROOM - FULL SHOT

This is a large, formal reception room (not previously seen). At one end stands a tall, elaborately decorated Christmas tree. Near this a grand piano. Sebastian, Johann, the Maid, the Cook, the Footman, are standing in line. Herr Sesemann enters, wheeling Klara, Fraulein Rottenmeier and Heidi following. Heidi discovers the tree, crosses slowly and stands looking at it in awe. Herr Sesemann goes to the piano.

218 GROUP SHOT - THE FAMILY AND THE SERVANTS

Herr Sesemann begins to play, "Oh Tannenbaum," and all sing the first stanza, except Heidi, who is still staring at the tree, fascinated by the sight. As they begin the second stanza, we SUPERIMPOSE the house tops of the city, OVER WHICH we hear a great swelling chorus, as though all the families of Frankfurt are singing "Oh Tannenbaum" to their Christmas trees.

At the conclusion of the song, Herr Sesemann rises, and goes to the servants.

221 (Cont.)

ROTTENMEIER

Thank you, Herr Sesemann. I -  
I have always felt like a  
mother to Klara.

KLARA

(excitedly)

Now, Papa -- my present to  
Heidi, first.

She begins to wheel her chair toward the tree,  
Heidi beside her.

ROTTENMEIER

(in consternation)

Klara - stop! -- Your back!

KLARA

(pretending weakness)

Oh, I forgot.

The children exchange a knowing look and Heidi  
takes the handlebar before Fraulein Rottenmeier  
can reach it.

HERR SESEMANN

(quietly)

Don't interfere, Fraulein.

Fraulein Rottenmeier steps back, trying not to  
show her disturbance, then watches uneasily as  
the scene progresses.

KLARA

(pointing to a  
parcel under  
the tree)

That one, Papa.

Klara smiles at Heidi's excited face. Herr  
Sesemann hands her the parcel.

HERR SESEMANN

(pleasantly)

A happy Christmas, my dear.

222 CLOSE SHOT - HEIDI

as she unwraps the parcel, her fingers clumsy from  
excitement. When this is done she holds up a globe  
which contains a miniature Swiss Chalet and a small  
figure of a man with a bale of wood on his back.

(CONTINUED)

222 (Cont.)

KLARA'S VOICE

(excitedly)

Turn it upside down!

Heidi does this and is startled to see a snow storm falling on the chalet and figure. A sudden emotion shows in her face as she stares at it.

HEIDI

(tremulously)

It's the Grandfather's house.  
He's bringing in the wood.

223 GROUP SHOT

as Heidi looks up at Herr Sesemann.

HEIDI

Can I keep it, for -- always?

HERR SESEMANN

(smiling)

Longer than that.

He picks up a large box which he hands to Klara.

HERR SESEMANN

(gaily)

To Klara -- from her doting  
Papa.

He watches, affectionately, as Klara opens the box and takes out a large, elaborately dressed French doll.

KLARA

(excitedly)

Oh, Heidi! Look!

Heidi, clasping her "snow storm" tightly, looks at the doll in awe.

KLARA

(blowing her father  
a kiss)

It's lovely!

HERR SESEMANN

(gaily)

Now it's my turn.

(he looks under the  
tree, in feigned  
surprise)

I don't see my Shetland pony  
anywhere.

(CONTINUED)

227 (Cont.)

HERR SESEMANN

Wait!

He is not looking at her but off toward Klara, his face strained. Klara looks toward Heidi, who nods encouragingly, then begins to walk toward her father, her face radiant. She pauses two paces away.

228 TWO SHOT - KLARA AND HERR SESEMANN

KLARA

Merry Christmas, Papa.

He goes to her quickly and puts his arms about her.

229 GROUP SHOT

Herr Sesemann sits, taking Klara on his lap. Heidi comes up and stands in front of them, enormously pleased. No one notices as Fraulein Rottenmeier turns slowly and leaves the room.

230 THREE SHOT - HEIDI, KLARA AND HERR SESEMANN

HERR SESEMANN

(still shaken)

I was afraid that you might never walk again -- How did you -- How did it ever happen?

KLARA

Heidi taught me.

HERR SESEMANN

Heidi!

KLARA

I was afraid, but she made me try. And we did a little more, every day.

Herr Sesemann reaches out a hand, and draws Heidi to him. His voice is still unsteady.

HERR SESEMANN

(to Heidi)

You dear child! ... You have worked -- a miracle.

(CONTINUED)

230 (Cont.)

HEIDI

Oh no -- it was the Grandfather.  
Goat-Peter said I'd never learn  
to read, but the Grandfather  
said I could if I wanted to,  
and I did. So I thought Klara  
could walk, if she wanted to --  
and she did.

HERR SESEMANN

(with emotion)

You have given me the happiest  
Christmas of my life.

HEIDI

(looking at her  
"snow storm")

And I've had a nice present,  
too. Shall I get ready to go  
home, now?

Herr Sesemann misunderstands the situation. He  
draws her closer.

HERR SESEMANN

(gently)

I have another Christmas  
present for you -- a home  
with us, as long as you live.

Klara waits anxiously for Heidi's reply.

HEIDI

(frightened)

Oh, no -- I couldn't do that!

HERR SESEMANN

Why not?

HEIDI

The Grandfather has been wait-  
ing for me such a long time.

KLARA

(sadly)

Oh, Heidi -- I hoped you  
wouldn't want to go -- now!

HERR SESEMANN

(puzzled)

Surely you'd like to stay with  
Klara and be her little sister?

Heidi feels baffled, uncertain how to answer,  
how to make her pressing need clear.

(CONTINUED)

230 (Cont.1)

HEIDI

(near tears)

Yes, I'd like to be that --  
but -- I've got to go home.

KLARA

(reluctantly)

Papa, I told Heidi you'd let  
her go, if she wanted to.

Herr Sesemann dismisses this with a shake of the  
head, then turns to Heidi.

HERR SESEMANN

(very kindly)

I don't think you understand.  
(he tries to make  
it very clear)

You will be my own daughter.  
You shall have clothes just  
like Klara's -- everything  
like hers -- and grow up to  
be a lady. Wouldn't you like  
that?

Heidi draws back, clutching her "snow storm"  
convulsively.

HEIDI

(pitifully)

No, thank you.  
(she hesitates, then  
a sudden cry escapes  
her)

I want to go home to my  
Grandfather!

HERR SESEMANN

(kindly, but firmly)

I can't let you do that.

HEIDI

(desperately)

But Klara promised!

She looks at Klara for help. Klara starts to speak,  
but her father silences her.

HERR SESEMANN

(gently, to Heidi)

I'm sorry, Heidi. Some day  
you will understand.

Heidi knows that tears are coming and doesn't want  
to cry before Herr Sesemann. She turns slowly and  
leaves the room, struggling hard for control.

(CONTINUED)

230 (Cont.2)

KLARA

(tears in her eyes)  
 Oh, Papa, I did promise  
 you'd send her home.

HERR SESEMANN

(kindly)

You didn't know what her  
 Grandfather is like, dear.  
 Dete told me that he is a  
 brutal man, feared by every-  
 body. Heidi will be much  
 happier here, with us.

231 THE HALL - MED. FULL SHOT

Heidi, a heartbroken little figure, is going toward the stairs. She stops and looks up, startled, as she sees Fraulein Rottenmeier coming down. There is something menacing about the Fraulein's movements. Heidi draws back a little, growing frightened, as Fraulein Rottenmeier comes slowly down the last step and stands in front of her.

232 TWO SHOT - HEIDI AND FRAULEIN ROTTENMEIER

Fraulein Rottenmeier grips Heidi's arm, in a rage. Heidi winces, utters an involuntary cry and almost drops her "snow storm."

ROTTENMEIER

(furiously)

You - you've - spoiled -  
 everything!

Her eye lights on the glass globe which Heidi is holding tightly. She seizes this and lifts it as though to smash it on the floor.

HEIDI

(wildly)

Oh -- don't break my snow storm!

233 WIDER ANGLE

as Herr Sesemann enters quickly.

HERR SESEMANN

(sternly)

Fraulein Rottenmeier!

(CONTINUED)



233 (Cont.)

Fraulein Rottenmeier whirls, sees him, then lowers her arm, slowly, and returns the "snow storm." Heidi clutches it and, with her frightened eyes on Fraulein Rottenmeier, goes up the stairs. Herr Sesemann goes to Fraulein Rottenmeier.

234 TWO SHOT - HERR SESEMANN AND FRAULEIN ROTTENMEIER

HERR SESEMANN

What is the meaning of this?

ROTTENMEIER

(in great confusion)

Forgive me, Herr Sesemann.

I -- I was beyond myself.

HERR SESEMANN

(gravely)

I think you must realize that  
I cannot have you any longer  
in my house.

ROTTENMEIER

(very low)

Yes -- Herr Sesemann.

HERR SESEMANN

I will give you a month's  
salary. You will please make  
arrangements, and leave  
tomorrow --

He turns and goes toward the drawing room.  
Fraulein Rottenmeier stands looking after him.

FADE OUT

FADE IN ON

235 THE STAGE OF A THEATRE - NIGHT

where a marionette show is in progress. From the sounds of excited laughter which COME OVER, we realize that the audience is largely made up of children.

236 THREE SHOT - HEIDI, KLARA, HERR SESEMANN

sitting together in the audience. Klara is laughing toward the stage, but Heidi's face is sad, as she sits looking down at her "snowstorm." Herr Sesemann turns to see how the children are enjoying the show. He discovers Heidi's sad preoccupation, leans over and pats her hand. She looks up and gives him a tremulous smile.

237 THE STAGE

as the show progresses, to the applause of the children.

238 EXTERIOR - STREET NEAR THE THEATRE

Sleighs and groups of revellers are passing. Down the center of the street comes the Alm-Uncle, a strange figure in these surroundings. He looks in bewilderment at the lights, at all the gaiety. Presently he stops, peering about, uncertainly. A policeman strolls up.

POLICEMAN

Looking for somebody?

ALM-UNCLE

(he nods)

My granddaughter.

POLICEMAN

(amiably)

You may find her down by the theatre.

(pointing down  
the street)

Every youngster in the city  
tries to get there on  
Christmas night.

The Alm-Uncle looks off, keenly.

(CONTINUED)

238 (Cont.)

ALM-UNCLE

(as though to himself)

Yes -- she might be there.

(he turns to the  
policeman)

Thank you.

The Alm-Uncle moves off.

239 INT. THE THEATRE LOBBY

Ushers are standing near the doors. SOUNDS of excited laughter COME OVER from inside as the Alm-Uncle enters and looks about in bewilderment. The Ushers consider him suspiciously. One of them goes up to him.

USHER

What is it, Grandpa?

ALM-UNCLE

I am looking for my granddaughter.

He starts toward a door. The Usher bars his way.

USHER

You can't go inside.

ALM-UNCLE

I must see if she is here.

He is about to push by, but the Usher checks him.

USHER

Sorry, sir, but the performance is just over. You can wait there.

He indicates a corner of the lobby. The Alm-Uncle hesitates, then moves over to a corner. Just then the SOUND of applause, mingled with the strains of the orchestra, COMES OVER. The Alm-Uncle turns alertly, as the Ushers throw open the doors, and fathers and mothers with their children begin to flow into the lobby.

The place is crowded by the time Herr Sesemann, carrying Klara and holding Heidi by the hand, comes out of the door farthest from the Alm-Uncle, who is scanning eagerly the faces of all the children he can see. Klara looks across and sees the Alm-Uncle.

(CONTINUED)

239 (Cont.)

KLARA

(pointing)

Oh, Heidi -- see the funny  
Santa Claus over there.

Heidi is obscured by the people about her and can't see. Other children take up the cry, "See the funny Santa Claus," and begin to surge toward the Alm-Uncle.

240 CLOSE SHOT - HEIDI

holding Herr Sesemann's hand and surrounded by people. She has on her new hat and a new coat, trimmed with fur.

HEIDI

(trying to look  
between tall legs)

Where? -- I can't see.

241 HERR SESEMANN, KLARA AND HEIDI

in a press of people.

KLARA

Papa -- please take us over  
to him.

Herr Sesemann obligingly starts to work his way through the crowds to the Alm-Uncle, then gives up.

HERR SESEMANN

We'd better not try. You've  
had excitement enough for one  
day.

He turns back toward the exit.

KLARA

But Heidi hasn't seen him.

HEIDI

(sadly)

Never mind -- I don't care.

242 CLOSE SHOT - THE ALM-UNCLE

Children crowding about him. He is looking toward the other end of the lobby, listening intently. Can he have heard Heidi's voice? Suddenly he pushes the children aside and tries to force his way through the crowd, but he makes slow progress. He stops and calls.

(CONTINUED)

242 (Cont.)

ALM-UNCLE  
(calling)  
Heidi - Heidi - are you  
there?

The noise in the lobby is so great that his voice  
is scarcely heard.

243 EXTERIOR THE STREET - MED. SHOT

Herr Sesemann has just entered the sleigh, carrying  
Klara, and the Footman is about to lift Heidi in.

244 CLOSE SHOT - HEIDI

as the Alm-Uncle's VOICE COMES OVER, faintly.

ALM-UNCLE'S VOICE  
Heidi -- Heidi!

HEIDI  
(turning quickly)  
Oh -- it's Grandfather --  
calling me!

245 WIDER ANGLE

Herr Sesemann reaches out and stops Heidi as she  
is about to dart toward the theatre.

HERR SESEMANN  
(kindly)  
It couldn't be your grand-  
father, Heidi.

HEIDI  
It sounded just like him.

246 EXT. STEPS OF THEATRE - THE ALM-UNCLE

He looks about, listening, but hears no answer to  
his call.

247 INT. THE SLEIGH - MOVING

HERR SESEMANN  
(to Heidi)  
You must have been mistaken,  
dear. Your grandfather is a  
hundred miles away, on his  
mountain.

(CONTINUED)

247 (Cont.)

Heidi is not convinced. The sound of the Alm-Uncle's voice has stirred her deeply.

HEIDI

(tremulously)

I'm almost sure I heard him. --  
I know it was his voice.

Suddenly she leaps to her feet, and her hope and longing express themselves in a high, despairing cry.

HEIDI

(calling)

Grandfather! -- Grandfather,  
where are you?

248 EXT. THE THEATRE - THE ALM-UNCLE

He is on the sidewalk as Heidi's despairing cry COMES OVER. He whirls toward the SOUND.

ALM-UNCLE

(shouting)

I'm coming!

He pushes aside several people and goes running down the street after the sleigh.

WIPE TO:

249 LONG SHOT - STREET - THE ALM-UNCLE

running after the sleigh, which turns a corner, far ahead.

WIPE TO:

250 STREET ON WHICH HERR SESEMANN'S HOUSE STANDS

Seven-branch candle-sticks are lighted in all the windows on the street. Herr Sesemann's sleigh drives in and stops in front of his house. The Footman gets down, removes the rug.

251 CLOSE SHOT - FRAULEIN ROTTENMEIER

at her bedroom window above, as she looks down and sees Herr Sesemann and the children getting out of the sleigh.

252 EXT. THE FRONT STEPS - HERR SESEMANN AND THE CHILDREN

Herr Sesemann is carrying Klara and holding Heidi by the hand. He smiles down at Heidi.

253 CLOSE SHOT - FRAULEIN ROTTENMEIER AT WINDOW

Her face is suddenly convulsed with anger, at the sight of this affectionate group from which she is forever excluded.

254 INT. FRAULEIN ROTTENMEIER'S BEDROOM - FRAULEIN ROTTENMEIER

as she turns and looks about at the attractive room she must leave. A trunk, already packed, stands center. An open valise, partly packed, lies on a chair. Just then Heidi passes the open door, on the way to her bedroom. As Fraulein Rottenmeier sees her an expression of dark determination comes into her face.

255 EXT. THE STREET - MED. LONG SHOT

A sleigh drives up and stops two doors away from Herr Sesemann's house. The Alm-Uncle comes stumbling after it.

256 GROUP SHOT - FATHER, MOTHER AND TWO CHILDREN

as they get out of the sleigh. All look in astonishment as the Alm-Uncle comes panting into the scene. He bends and peers into the faces of the children.

FATHER

(sharply)

What do you want?

The Alm-Uncle straightens up, deep disappointment in his face.

ALM-UNCLE

(uncertainly)

I thought this was the sleigh.

(looking about)

It must be the right street.

The Father and Mother look after him with suspicion as he moves out slowly.

257      EXTERIOR THE FRONT STEPS - HOUSE NEXT TO HERR  
         SESEMANN'S

The SOUND of children's voices COMES OVER from within, as the Alm-Uncle enters and stands listening. Now he climbs the steps quickly and beats on the door with his alpenstock.

258      GROUP SHOT - FATHER, MOTHER AND CHILDREN

as two policemen come up. The Father points off toward the Alm-Uncle.

FATHER

(pointing)

That old fellow is acting very strangely. I think you'd better keep an eye on him.

The Policemen salute and move out.

259      ALM-UNCLE AT DOOR

as a Maid opens the door and peers at him.

ALM-UNCLE

(sharply)

Is my granddaughter here --  
a child named Heidi?

MAID

(contemptuously, as  
she looks him over)

Your granddaughter! It's not likely.

She tries to close the door in his face, but he pushes it back, as children's VOICES again COME OVER from within.

ALM-UNCLE

(strongly)

I'll see for myself.

The Maid, thinking she's dealing with a drunk or a mad man, suddenly screams, just as the two Policemen run up the steps. One of them lays a hand on the Alm-Uncle's shoulder.

FIRST POLICEMAN

What's the trouble here?

The Alm-Uncle whirls and stands glaring at the officers.

(CONTINUED)



259 (Cont.)

ALM-UNCLE

I'm looking for my grand-  
daughter. She may be in  
this house.

SECOND POLICEMAN

(persuasively)

You'd better come with us.

ALM-UNCLE

(lifting his staff,  
threateningly)

She's in one of these houses.  
I'll not leave till I find  
her!

FIRST POLICEMAN

You can't disturb people like  
this on Christmas night.

The Policemen exchange a meaning look and close in  
on him.

260

INT. HERR SESEMANN HOUSE - THE LIBRARY - HEIDI,  
KLARA AND HERR SESEMANN

Klara is in a deep chair, Herr Sesemann in a  
straightbacked chair, with Heidi standing at his  
knees.

HEIDI

(earnestly)

Aunt Dete tells lies! The  
Grandfather loves me. He  
was always good to me. And  
everybody loves him. When  
we went to church, they all  
shook his hand -- And he  
fixed the Grandmother's  
cottage so the snow wouldn't  
come in.

(she puts a hand on  
his knee)

Please let me go back to  
him!

Herr Sesemann turns to Klara who has been watching  
sadly.

HERR SESEMANN

I'm sorry, Klara, but I'm  
afraid we must let Heidi go  
home.

Klara nods, tears in her eyes. She turns to Heidi.

(CONTINUED)

260 (Cont.)

KLARA

Oh, Heidi -- I wish you didn't have to go.

Heidi goes to her, slowly.

HEIDI

I -- I'd like to be your sister -- but, you see, the Grandfather would be lonely.

Klara covers her face with her hands, crying.  
Heidi puts an arm about her.

HEIDI

Don't cry, Klara. You can come and visit the Grandfather, and you can drink lots of Swanli's milk. That'll make your legs well.

261 INTERIOR - A POLICE STATION

A very military "Wachtmeister" behind the desk has been interrogating the Alm-Uncle, who stands between the two officers. In the b.g. are two or three prisoners who have been celebrating too well. The Alm-Uncle is in the midst of an earnest explanation.

ALM-UNCLE

(urgently)

Herr Wachtmeister, I heard her cry out from the sleigh. I tell you, she's in some trouble!

The "Wachtmeister" shakes his head amiably. He evidently thinks the Alm-Uncle is the victim of some hallucination.

WACHTMEISTER

We can't have you beating at all the doors of Frankfurt at this hour.

ALM-UNCLE

I must find her!

WACHTMEISTER

(humoring him)

Of course -- of course, but she can come to no harm tonight. If you are still worried in the morning, we will investigate your story.

(CONTINUED)

261 (Cont.)

ALM-UNCLE  
 (from some deep  
 inner conviction)  
 I tell you, I must find her  
tonight!

The Wachtmeister has had enough. He sits up with  
 military precision.

WACHTMEISTER  
 Lock him up.

One of the officers clicks his heels and salutes.

OFFICER  
 The cells are full, Herr  
 Wachtmeister.

WACHTMEISTER  
 (relaxing, with a  
 smile)  
 Naturally, naturally --  
 Christmas Night. Put him in  
 the detention room, then.

The Alm-Uncle looks in bewilderment. He cannot  
 believe they are going to hold him.

ALM-UNCLE  
 But -- Herr Wachtmeister --

The Wachtmeister rises, very military.

WACHTMEISTER  
 Take him away..

The Alm-Uncle, too stunned to make any resistance,  
 is led out by the officers..

WIPE TO:

## 262 THE DETENTION ROOM

It is large, of massive structure, evidently very  
 old. The door is heavy oak and the windows, which  
 give out on the street, have iron bars set in old  
 oak casements. At one side a stove, in deep shadow,  
 and near this a bench. On the opposite side an old  
 oak table. A very smoky oil lamp, suspended from  
 the ceiling, gives the only light in the room.  
 SOUNDS of revelry COME OVER from the street outside,  
 as the two officers bring the Alm-Uncle in and lock  
 the door. For a moment he is still too stunned to  
 protest, but as he hears the door locked and the

(CONTINUED)

262 (Cont.)

SOUND of the officers footsteps down the corridor, he rouses suddenly, and begins to take account of his surroundings. First he tests the door, but it is too solid and doesn't give. Then he crosses to the windows and wrenches at the bars, but again it is useless. His great strength is not enough. He turns away, bewildered, then stands looking up as though to some unseen being.

ALM-UNCLE

(deeply)

If you are a just and merciful  
God -- then help me -- in this  
hour -- in my need!

WIPE TO:

263

## HEIDI'S BEDROOM - HEIDI

tossing in a troubled sleep. Her bundle is packed and ready, and her Sunday dress and old coat and straw hat are arranged neatly on a chair. Presently the door opens and Fraulein Rottenmeier enters stealthily, carrying a candle and wearing a hat and a long heavy cloak. She crosses to the bed and stands looking down, her face set with purpose. Now she draws back the bed clothes and shakes Heidi gently. Heidi wakes, suddenly, and looks up frightened, then sees an apparent expression of kindness in Fraulein Rottenmeier's face.

ROTTENMEIER

(in a low tone)

Get up, Heidi - and be very quiet.

HEIDI

Why? -- What's the matter?

ROTTENMEIER

We're going away.

Heidi looks a little reassured, as an idea comes to her.

HEIDI

Oh, is it morning, already, and you're going to take me home?

ROTTENMEIER

(taking the cue)

Yes - that's it - you're going home.

HEIDI

(a little doubtfully)

But I thought Sebastian was going to take me.

ROTTENMEIER

Ssh -- He can't. You're to go with me.

(she turns and  
picks up Heidi's  
clothes)

Dress quickly.

Heidi gets out of bed and goes toward her.

WIPE TO:

## 264 INT. THE DETENTION ROOM - THE ALM-UNCLE

is sitting on a bench, his head bowed in his hands. SOUNDS of merry-makers outside COME OVER, singing a Christmas carol. Then there is a pause in the sound. Suddenly the Alm-Uncle looks up. The feeling that Heidi is in danger has become intensified. He seems to know that she needs him, now. He leaps up and his eyes search the room desperately, looking for some way of escape. Just then the light of the torches passing outside flashes through a window, illuminates the wall behind the stove and picks out a long iron poker, nearly an inch in diameter, which hangs by a thong in a niche. The sudden flash of light which discovers his means of escape seems to the Alm-Uncle an answer to his prayer.

ALM-UNCLE

Merciful God -- I thank thee!

He seizes the poker, goes to the window, and, with two or three powerful motions, wrenches the bars loose. In a moment the sash is thrown up, he climbs through and drops to the street.

## 265 EXT. THE STREET - THE ALM-UNCLE

He stands, for an instant, as though to get his sense of direction, or as though looking for some landmark which he had noted when he came in. CAMERA MOVES with him as he turns and begins to walk rapidly, then breaks into a run.

WIPE TO:

## 266 EXT. - STEPS OF SESEMANN HOUSE

as Fraulein Rottenmeier and Heidi come out the front door. The moon is shining intermittently between clouds. Heidi is carrying her bundle and Fraulein Rottenmeier her valise. She closes the door, cautiously, and takes Heidi by the hand. Heidi looks up at the sky, puzzled and a little suspicious.

HEIDI

Why - it isn't morning at all.  
It's still night.

ROTTENMEIER

(falsely reassuring)  
Ssh -- it's a long way. We  
have to catch an early train.

(CONTINUED)

Heidi looks up, still puzzled, then sees that Fraulein Rottenmeier is smiling, and accepts the situation. Fraulein Rottenmeier hurries her down the steps.

267 EXT. A STREET - THE ALM-UNCLE

hurrying along, looking right and left. He stops, uncertain of his way, then recognizes some landmark and starts on again.

268 EXT. STREET - NEAR THE SESEMANN HOUSE - HEIDI AND FRAULEIN ROTTENMEIER

They come to a narrow alley between high houses. As Fraulein Rottenmeier turns into this Heidi hangs back.

HEIDI  
(suspiciously)  
This isn't the right way.

Now that they are safely away Fraulein Rottenmeier is less cautious.

ROTTENMEIER  
(sharply)  
You come along! I know what I'm doing.

Heidi pulls her hand away and draws back.

HEIDI  
(suspiciously)  
I don't think I'll go with you.  
I'd rather wait for Sebastian.

ROTTENMEIER  
(with a low, menacing laugh)  
He'll have to find you first.

She catches Heidi's hand. Heidi, suddenly frightened, tries to pull away.

HEIDI  
(in fear)  
I want to go back!

The SOUND of rapid footsteps COMES OVER from the street. Fraulein Rottenmeier draws Heidi, roughly, deeper into the alley where they are in shadow. She drops her valise and claps a hand over Heidi's mouth, shielding her from view of the street.

as the Alm-Uncle hurries past the entrance to the alley.

270

## THE ALLEY - HEIDI AND FRAULEIN ROTTENMEIER

When the SOUND of the footsteps dies away, Fraulein Rottenmeier takes her hand from Heidi's mouth.

HEIDI

(pitifully)

Please let me go back!

ROTTENMEIER

(harshly)

You're going with me!

Heidi stares down the dark alley, her face growing terrified. As Fraulein Rottenmeier begins to drag her along, she struggles.

HEIDI

(desperately)

Let me go! I want my Grandfather!

Suddenly she sinks her teeth into Fraulein Rottenmeier's hand. Fraulein Rottenmeier pulls it away, furiously. She bends and puts her face close to Heidi's. The pain has made her forget all caution.

ROTTENMEIER

(viciously)

You'll never see your grandfather again!

With that face close to hers, Heidi knows the last extremity of terror.

HEIDI

(screaming)

Grandfather! Grandfather!

271

## THE STREET - THE ALM-UNCLE

He has heard Heidi's cry and turned, trying to locate the sound. Her cry COMES OVER.

HEIDI'S VOICE

Grandfather!

He begins to run.

(CONTINUED)



271 (Cont.)

ALM-UNCLE

(shouting)

Where are you?

272 TWO SHOT - HEIDI AND FRAULEIN ROTTENMEIER

Again Fraulein Rottenmeier claps a hand over Heidi's mouth. The SOUND of the Alm-Uncle's VOICE COMES OVER.

ALM-UNCLE'S VOICE

Where are you?

At this, with the sudden strength of terror, Heidi twists from Fraulein's hands, races out of the alley, Fraulein Rottenmeier following.

273 EXT. THE STREET AT ENTRANCE OF ALLEY

As Heidi reaches the street Fraulein Rottenmeier catches her by the coat-collar so that she is nearly choked.

HEIDI

Grandfather -- she's hurting me!

The Alm-Uncle rushes in, tears Fraulein Rottenmeier's hands from Heidi's coat and pushes the child behind him, then seizes Fraulein Rottenmeier's cloak near her throat, a terrible anger growing in his face. She looks up at him, in sudden terror, as he breaks the clasp of her cloak and tears it from her shoulders. He seems about to kill her.

HEIDI

(hysterically, tugging at his coat)

Take me home! Take me home!

The Alm-Uncle looks down at her, and the diversion checks his impulse to kill. With one powerful heave he hurls Fraulein Rottenmeier out of the scene.

274 MED. SHOT - A SNOWDRIFT

as Fraulein Rottenmeier lands in it and is nearly buried.

275 TWO SHOT - HEIDI AND THE ALM-UNCLE

as he turns and lifts her in his arms. Her arms go tightly around his neck.

276 LONG SHOT

The Alm-Uncle is carrying Heidi down the moonlit street.

FADE OUT

FADE IN ON

277 EXT. THE HUT - SUNSET - SUMMER

A picturesque shot, reflecting the piece of the evening, with snow peaks in the b.g. In the distance Goat-Peter and his flock are coming down from the pasture. The SOUND of church bells is COMING OVER.

WIPE TO:

278 INT. THE HUT - GROUP SHOT - HEIDI, KLARA, THE ALM-UNCLE, AND HERR SESEMANN

They are seated at table about to begin their evening meal of goats' milk, bread and toasted cheese. All heads are bowed as the Alm-Uncle says a reverent Grace. The SOUND of church bells COMES OVER during the Grace.

ALM-UNCLE

For this food, and for the continual blessings of health and happiness, Oh Lord we give Thee our thanks. Amen.

HERR SESEMANN

(emotion in  
his voice)

Amen.

279 A WIDER ANGLE - TAKING IN THE OPEN DOOR

as Goat-Peter comes into view, driving Swanli and Bearli to the hut. Heidi sees them and whispers to Klara. Klara nods, excitedly. Heidi gets down, goes to the Alm-Uncle, and whispers in his ear. He nods, smiling, and the two children race from the room, Klara leading.

280 TWO SHOT - ALM-UNCLE AND HERR SESEMANN

as they look off after the children, fondly.

HERR SESEMANN

(repeating deeply)  
"The blessings of health and  
happiness!"

281 WIDER ANGLE

as Heidi and Klara come in, driving the two goats. They bring them up to Herr Sesemann. He looks surprised and amused. The Alm-Uncle is chuckling.

KLARA

(pointing to  
the goats)

Papa - this is Swanli, and this is Bearli. They'd like to meet you.

The goats stand nodding and chewing their cud.

HERR SESEMANN

(nodding to Swanli)

How do you do?

(nodding to Bearli)

How do you do?

The children are delighted. The Alm-Uncle chuckles broadly. Heidi turns excitedly to her grandfather.

HEIDI

Grandfather - Klara can run faster than I can now.

She looks proudly at Klara, who shows her pleasure. Now Heidi turns to Herr Sesemann, explaining seriously:

HEIDI

It's because Klara's had so much of Swanli's milk.

(she strokes the  
goat, affectionately)

You know, Swanli's a very remarkable goat.

The two men acknowledge this gravely, in spite of their secret amusement.

FADE OUT

T H E   E N D